THE INDEPENDENT JOURNAL OF THE LARGE FORMAT MOTION PICTURE INDUSTRY

LF examiner®

April 2002
Vol. 5, No. 6

LFX's New Web look

LF Examiner is pleased to announce that its Web site, www.lfexaminer.com, now has a new look and greatly expanded services, while remaining completely free of charge.

Among the new features is the *LFX Databank*, which contains detailed and up-to-date information about LF films, theaters, companies, and organizations. A complete list of over 300 LF films is provided, along with running times, release dates, distributors, and other detail. Box office data is also now online and updated weekly.

The complete worldwide inventory of 350+ theaters, with format, number of seats, and opening dates, is listed by country. Complete contact details are provided for dozens of LF production and distribution companies, and the new links page connects you to virtually every company and organization in the LF industry. And you can now search the site for any word or phrase you are seeking.

All these features are, and will remain, free of charge. Check back frequently for new features and more advanced versions of current services that we plan to implement – for free, of course – in the near

Inside *LF Examiner*

Shindler's Site	2
The Mailbox	2
The Biz: Film Stock, Deals, Personnel	4–5
Kinoton's 8/70 Projector	8
Box Office Data	10–11
Premiering This Month	9
In Production	12–13
Bookings Data	14–21
Directory	22–23
Classified Ads	23
Shorts	24

The End of An Era

Stassen comments on 3D, 35mm repurposing, and the future of LF

by Ben Stassen

During a panel discussion at the **Euromax Filmmakers' Symposium** in Berlin, I found myself knocking **Disney**'s foray into LF film distribution and making a wild prediction about the future of the 2D LF experience. At the invitation of *LF Examiner*'s editor, I have agreed to share these views in writing.

As we all know, the LF film market is weathering a pretty major storm right now and I find it amazing that key issues related to the survival of our industry are being sidestepped in discussions at our conferences and in the trade papers. We apparently favor debating highly relevant issues such as film ratings, image resolution, or institutional-versus-commercial content.

Our industry is in much worse shape than most people want to admit publicly. Worldwide attendance on a per-screen basis has fallen drastically in the past two or three years. By analyzing the box-office revenues for 2001 as reported to the trade papers, one gets a glimpse of how bad the situation really is. In 2001 the cumulative worldwide box-office for films that report their revenues barely averaged over US$1 million per week. But as recently as three years ago the weekly average was seldom below $2 million per week. It is true that not all films report revenues on a regular basis, but that was also true in the past. One might even argue that more films are reporting revenues today than ever before.*

By publishing the box office revenues for ***Fantasia/2000*** and ***Beauty and the***

*(See **STASSEN** on page 6)*

Apollo 13 in 15/70

Imax Corporation and **Imagine Entertainment** announced in March that they would release a repurposed 15/70 version of **Ron Howard**'s Oscar®-winning 1995 film ***Apollo 13***. The film is being digitally enhanced with a "patent-pending proprietary system" (branded DMR™ by Imax) that will convert the original 35mm negative into "the unparalleled image quality of the IMAX Experience®" according to an Imax press release. Imax will distribute the film, which is set for an as-yet unspecified late summer release date.

Apollo 13 *will be re-mastered to 15/70* .

Although the original was 140 minutes, *Apollo 13: The IMAX Experience* will reportedly be trimmed to between 90 and 120 minutes to remain within the capacity of IMAX® reel units and platters. Director Howard will supervise the editing and any re-framing that may need to be done. Although originally released in a wide-screen aspect ratio of 2.35:1, the film was shot on full aperture 35mm, which has a 1.66 ratio, much closer to 15/70's 1.34 ratio. As a result, the LF edition will have a

*(See **APOLLO 13** on page 3)*

Premiering This Month:

Space Station
Lewis and Clark: Great Journey West
See page 9.

Note: As of Jan. 1, 2025, this issue, and all issues of *LF Examiner/Maximage,* are licensed under Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International. https://creativecommons.org/licenses/by-nc-sa/4.0/

LF examiner
THE INDEPENDENT JOURNAL OF THE LARGE FORMAT MOTION PICTURE INDUSTRY

Founded 1997 as MaxImage!

April 2002
Volume 5, Number 6

Editor/Publisher
James Hyder

Associate Editor
William Hyder

Circulation Manager
Thomas Jacobs

Contributors to this issue
Judith Rubin
Marty Shindler
Ben Stassen

Published 11 times a year by Cinergetics, LLC, and distributed by first class mail.
Printed in the U.S.A

ISSN 1532-5504

Subscriptions: US$327
Outside North America: US$377
All payments must be made in US funds.
Substantial discounts are available for multiple subscriptions to the same address.

Editorial Offices
5430 Lynx Lane, #223
Columbia, MD 21044-2302 USA
Tel: 410-997-2780
Fax: 410-997-2786
editor@cinergetics.com

© 2002 by Cinergetics, LLC
All rights reserved. No portion of this publication may be reproduced by any means without written permission of the copyright holder.

Individuals and organizations wishing to reprint articles from *LF Examiner* should call our offices for permission, which is usually given.

The opinions of contributors are not necessarily those of *LF Examiner* or its parent company, Cinergetics. LLC.

Trademarks referred to in *LF Examiner* are the property of their respective owners.

Classified Advertising
is accepted in the category of Employment.

The rate for organizations to post job opening announcements is US$0.50 per word.

There is no charge for individuals to post an ad in the "Position Sought" category.

Shindler's Site

by Marty Shindler

Hail to the Prints!

While content is, and *always* will be, king, it is time to say, Hail to the Prints!

After resolving content issues and fees with the distributor, one of the most important determinants in an LF theater's decision to book a film is the price of the 15/70 print. For too long the cost of a print has been exorbitant.

The rule of thumb has been that a 2D print costs the theater $20,000 – $25,000 and a 3D print is twice that. An 8/70 print of the same film is about 47% less than 15/70.

Considering that the exhibitor does not own the print, this is a substantial investment for both institutional and commercial LF theaters. And I believe that in many respects it has stymied growth in the LF industry and has prevented many operators from booking films that would have succeeded in their theaters. Conversely, when a film is booked and fails to draw patrons, regardless of the reasons, the print investment looms large. This is compounded when the contract sets a minimum number of screenings. A poorly performing film thus represents a double whammy that the theater can ill afford.

Of course, one cannot be certain which films will attract an audience, and without a sufficient flow of product the market will not have the opportunity to decide. Lower print costs, along with other needed changes to the economic model, will allow exhibitors to book more films and reach wider audiences.

Therefore **Technicolor/CFI**'s recent announcement to lower the cost of prints *must* be hailed by everyone in the LF food chain. Perhaps CFI's own words say it best: "We are doing this as our part to answer the cost challenges that face the entire Large Format industry and to contribute to the overall need for improved economics to support new growth and future success."

CFI cut its prices by 25%, dropping the lab costs for a 40-minute print from about US$12,000 to under $9,000. Distributors must also pay for quality control and inspection, sound tracks, and shipping, but I assume there is also some markup in those $20,000-25,000 print charges.

Thus distributors could choose to pass along only the lab savings, or they could help the industry even more by cutting their markups somewhat. I suspect the markup they lost would be made up by additional bookings. It's just a question of which business they would rather be in: print handling or film production.

Lowering print costs should allow theaters to increase their bottom line, assuming all other variables remain equal. As that process moves forward, the box office allocation between distributor and exhibitor can also shift back toward the producer. It will require a concerted negotiation between the two sides.

The benefits are not limited to reducing the price of release prints. Lowering laboratory costs throughout the production process will benefit producers. As these costs come down, funds are freed to enhance production values and marketing.

Even for those who are not directly affected, there could be an indirect positive impact as changes to the overall financial picture trickle down. By lowering the investment threshold, a much needed stimulus coud become available to all members of the LF community.

The supply and demand equation is taking an important leap forward. Let's all cheer this change: Hail to the Prints!

Marty Shindler is CEO of The Shindler Perspective, Inc., an organization specializing in providing a business perspective to creative, technology, and emerging companies. Marty may be reached at Marty@iShindler.com.

The Mailbox

I just received my latest issue of the *LF Examiner* and, as always, read it cover to cover.

I was particularly interested in James Hyder's editorial reply to the Palmer/Ormston seal proposal (*see LF Examiner, February 2002 and March 2002*). In fact, without exception, everyone I spoke to about that proposal had precisely the same response you detailed so well in your reply: If indeed we need one, there already is a ratings system in active use in the U.S., one with meaning and history, one that is effective and useful to parents and audiences across the country, one in which the LF industry could easily and effectively participate. That system is the familiar MPAA-sponsored system you mention in your editorial.

But you made one significant error. **nWave Pictures'** ***Haunted Castle*** did *not* receive a PG-13 rating, but rather a PG rating. This is an important distinction. (In fact, in your list of MPAA ratings in the article, you leave out PG altogether.)

According to the **Classification and Rating Administration** (CARA), the organization that actually issues the ratings, PG-13 means "Parents Strongly Cautioned. Some material may be inappropriate for children under 13. Parents should be especially careful about letting their younger children attend."

According to CARA wording, PG means "Parental Guidance Suggested. Some material may not be suitable for children. The film rated may contain some material parents might not like to expose to their young children." It is this more appropriate

(Continued on next page)

*(from **APOLLO 13** on page 1)*

small black band at the top of the screen, as did the LF versions of ***Beauty and the Beast*** and ***Fantasia/2000***.

The companies announced the news at a press conference in Los Angeles attended by Howard and star **Tom Hanks**, who joked that "it's just a little terrifying to see yourself eight stories tall." Imax co-CEOs **Bradley Wechsler** and **Richard Gelfond** said in a subsequent interview that the company was talking to virtually every major studio about future conversions, predicting that as many as six repurposed films could be released each year. They said the process costs about US$2–3 million per film.

Imax stock rose sharply on the day of the announcement, from an opening at $4.02 to a high of $4.85, before closing at $4.60. It has traded as high as $5.33 since, hovering around $4.50 as we went to press in the second week of April.

Imax has not disclosed many details, either about the DMR process or the release of *Apollo 13* in the three weeks between the announcement and our press date. *LFX* requested, but did not obtain, technical information about the system's resolution, proprietary features, turnaround time, and other details. The company was also not specific about when the film will be released, other than to say "August/September."

The selection of *Apollo 13* as the first live-action 35mm feature to be converted to LF is a shrewd move. Few other Hollywood titles in the last decade have the same combination of general appeal and suitability to museums and science centers. *LFX* spoke to managers at several institutional theaters who said they'd consider the film if the terms – particularly print fees and the required number of shows per week – were acceptable. Some cited the short lead time as a possible problem, since most summer schedules are already set. None had heard from Imax distribution yet, perhaps because of uncertainty as to the actual premiere date.

Apollo 13 *stars (l to r) Tom Hanks, Bill Paxton, and Kevin Bacon.*

On this point, we heard from people familiar with the technical aspects of repurposing who expressed skepticism that such massive amounts of scanning, digital enhancement, film recording, and release printing could be accomplished by the end of summer, already a traditionally busy time for labs.

The decision to release in August is probably being driven by the extraordinarily heavy volume of new releases this year. Imax's own ***Space Station*** opens this month along with ***Lewis and Clark*** (*see Premiering This Month on page 9*), followed by ***Australia*** and **Disney**'s ***Ultimate X*** in May. Due sometime in the summer are ***India*** and Imax's ***Horses***. And fall will see the release of at least six new films, including ***Pulse*** and the **Smithsonian**'s helicopter film, ***Straight Up!***. As many as six more – including two from Disney – could open before year's end. If *Apollo* doesn't open in late summer, it could have a hard time finding a clear slot for months to come.

Because Imax is distributing, *Apollo 13* will be released only to IMAX theaters. The company's literature on the DMR process stressed its proprietary nature, and the co-CEOs predicted that it would lead to new IMAX theater signings in the multiplex sector. But the technical experts *LFX* spoke to doubted that Imax's process could be substantially superior to (or less expensive than) similar services available from other post-production houses. They predicted that studios wishing do blow-ups independently of Imax Corp. and release to all LF theaters would encounter no substantial obstacles.

Imagine Entertainment

(from previous page)

and

less threatening PG rating that was given to *Haunted Castle*.

Furthermore, *Haunted Castle* is not the only LF film ever rated. All of **Sony Pictures**' LF films have been rated: ***Across the Sea of Time, Wings of Courage, Mark Twain's America, Thrill Ride,*** and ***Journey of Man*** all received G ratings. [As did ***Fantasia/2000***. –Ed.]

If you go to www.filmratings.com you will find CARA's very thorough and easy-to-navigate Web site that explains the ratings, provides a movie rating search of all titles rated since 1968, and answers important questions.

In January 2000 the MPAA and CARA began adding brief descriptions after the rating to advise audiences as to the reason for the rating. *Haunted Castle* was given a PG rating with the words: "for some frightening sensations and horror images." It is interesting to note that recently several prominent, animated "kid's movies" have also been rated PG including *Shrek*, "for mild language and some crude humor," and Disney's *Atlantis: The Lost Empire*, "for action violence."

As a parent of two children, ages 6 and 9, I find the MPAA rating system extremely useful, especially with the newly added information. I always consider a film's rating when making choices with my kids as to the movies that are appropriate for them.

I can't for the life of me understand what more we could expect from any rating system Palmer and Ormston or anyone in our industry might invent. I often wonder what the real political or financial reasons are behind all this talk of what seems to amount to nothing more than a proposal for LF film censorship.

—Charlotte Huggins
President, nWave Pictures

*Hyder replies: Until hearing from Huggins and nWave's **Mark Katz**, I didn't realize there was a distinction between PG and PG-13. I regret this oversight. Thanks to Somy's **Derval Whelan**, who also reminded me of Sony's G ratings.*

THE BIZ

FILM STOCK

Merged Regal files $345M IPO

Regal Entertainment Group, the new company formed by the merger of **Regal Cinemas Corp.**, **Edwards Theatres Circuit, Inc.**, and **United Artists Theatre Co.** under the aegis of Denver billionaire **Philip Anschutz**, has filed for an initial public offering to raise US$345 million. The IPO is expected in June, shortly after the opening of *Star Wars Episode 2*.

An undisclosed number of Class A shares will be sold on the New York Stock Exchange under the symbol RGC. No price range was announced. Anschutz and investment partners will hold 82% of Class B stock, each share of which carries ten votes, compared to one vote for each share of Class A stock.

The company, based in Englewood, CO, said that net proceeds from the offering will be used primarily to retire debt and redeem preferred stock. The funds will also be used for operating expenses, capital projects, and general purposes.

The process of merging the managements of the three companies at the Knoxville, TN, headquarters of Regal Cinemas has begun, with massive layoffs reported at UA in Denver and Edwards' southern California offices.

In anticipation of the move, Moody's Investors Services upgraded its ratings on $180 million of Edwards' senior secured debt to B2 and said that it was placing $240 million of UA's debt under review for possible upgrading.

Imax retires $12.2 M in notes

In its annual 10-K filing with the U.S. Securities and Exchange Commission, **Imax Corporation** disclosed that it expects an extraordinary pre-tax gain of $12.2 million in the first quarter of 2002 from the retirement of convertible notes. Through a wholly owned subsidiary, Imax redeemed $19.5 million in debt for $7.3 million in cash and common shares. Last year the company similarly bought back $70.4 million of debt. A total of $10.1 million of the convertible subordinated notes remains outstanding.

Moody's lowers Panavision ratings

In early April Moody's Investors Service lowered its ratings of several of **Panavision Inc.**'s debt facilities, dropping the camera maker's senior implied rating from B2 to Caa1. Moody's characterized the rating outlook as negative because of the company's overleveraged position and "modest growth potential."

DEALS

Auckland IMAX closes

New Zealand's **Force Corp.** announced on April 10 that it was closing the **IMAX New Zealand** theater in Auckland, effective immediately. Press reports quoted company secretary **Peter Holdaway** as saying "The IMAX Cinema has struggled to meet its financial objectives, and a review of its commercial position has resulted in a decision to close this business." The company is said to be considering alternate uses for the 480-seat theater, which opened in July 1999.

LF Examiner has learned that one of the primary difficulties the theater faced was the currency exchange rate between N.Z and U.S. The N.Z. economy is sound and stable, and the Auckland metro area has a population of 1.5 million, generally considered large enough to support an LF theater. But N.Z dollars are currently worth about US$0.44, and system royalty, maintenance, and film lease contracts are generally denominated in U.S. currency.

The Auckland IMAX is the second of six theaters originally built in N.Z. and Australia by Australia's **Cinema Plus Pty. Ltd.** to close since January and, as noted below, the Perth **IMAX Theatre** is for sale and could also close. The **Brisbane IMAX** is also reported to be on shaky financial ground.

The **Giant Screen Theater Association**, which had planned to hold its 2003 fall conference in Auckland, will announce an alternate site this month.

Australia: Land Beyond Time *opens in May*.

Living Pictures (Australia) Pty. Ltd.

THE BIZ

DEALS

Perth IMAX for sale

Multiplex, the Australian owner of the **IMAX Theatre** in Perth, Australia, has announced that the 286-seat 3D/SR theater is for sale, along with the retail and dining center in which it is located. The terms of the sale, which is expected to be completed in May, make it possible that the theater could be closed and converted to another use.

The theater opened in December 2000, three months after the closing of the **Omni Theatre City West**, an IMAX Dome theater that had operated in the Western Australian town of almost 1.36 million since 1987. The owners of the Omni theater cited the expected competition from the 3D screen as their reason for closing.

Earlier this year the IMAX 3D theater in Adelaide, Australia, was closed by **World's Biggest Screen Pty Ltd.**, the operator of three other Australian IMAX theaters. Among the stated reasons for the Adelaide theater's failure was a local population too small to support it. Adelaide's metro area is home to about 1.07 million people.

Gulliver drops lab prices

In late March, **Gulliver**, the Paris-based lab and post-production facility, announced that it was lowering prices on processing, printing, and other lab services.

Claiming in a press release that it was "happy to see that **Technicolor/CFI** has lowered its prices" to match Gulliver's (*see The Biz, LF Examiner, March 2002*), the company said that it had dropped prices further and was introducing a new offer: two 65mm internegatives for the price of one. It claimed that this would allow customers to print from one IN in Los Angeles for North American distribution, and one in Paris for the rest of the world. (This is apparently in response to Technicolor's offer of better pricing for customers who sign exclusivity agreements. *See The Biz, LF Examiner, March 2002.*)

BoardPerfect forms ShowPerfect

BoardPerfect, Inc., of Simi Valley, CA, has announced the formation of a new company, **ShowPerfect Inc.**, that will manufacture and support the electronically controlled LF projectors formerly handled by BoardPerfect. ShowPerfect will be headed by **Charles W. Fox**, who has been designing and building electronic film projectors for twenty years.

The company's new line of projectors will be marketed under the brand name **Phoenix**, and will include 8/70, 5/70 and a combination 8/70, 5/70, and 4/35 projector.

ShowPerfect has hired **Michael Crane** as its U.S. sales manager. Crane, son of LF pioneer (and *LFX* contributor) **Peter Crane**, has served as a consultant to **Primesco Communications** and **Media Technology Sources, Inc.** He is based in San Clemente, CA.

(An item in The Biz in January 2002 reported that the systems would be marketed under the Westrex brand, but vice president **Robert Bower** tells *LFX* that the company was unable to secure use of the name from its owner.)

Mega to distribute MediaGlobe

MegaSystems, Inc., has announced a deal with **Minolta Planetarium Co.** to distribute the new Minolta Mediaglobe color digital planetarium instrument in North America. The Mediaglobe has an astronomical database that includes the Sun, Moon, planets, comets, and 6,000 stars and can instantly project the night sky as seen from any place on earth at any time in history from 30,000 years ago to 30,000 years in the future. It is also capable of displaying images generated on ordinary personal computers.

Camarasa to head arts center

PERSONNEL

Antonio Camarasa, formerly director of **L'Hemisferic**, the IMAX Dome theater in Valencia, Spain, has been selected as director of Valencia's **Palace of the Arts**, a multimillion-dollar performing arts center that will include concert halls, performance spaces, and an opera house. The facility, located about a hundred meters from L'Hemisferic, in Valencia's **City of the Arts and Sciences** (CAC), is under construction and set to open next year.

Antonio Camarasa

Before heading L'Hemisferic, Camarasa was director of the science center that is part of CAC.

L'Hemisferic is in the process of selecting a new director.

Moon hired by Crown in Vegas

John Moon, most recently with **Advanced Image Systems**, has been hired by Connecticut-based **Crown Theatres** to operate a new multiplex being restored in the Fremont Street area of Las Vegas. Although the theater will not have any LF houses, Moon tells *LFX* he hopes to be able to assist the chain with its Maverick-equipped 15/70 theaters in Hartford, CT, and Jupiter, FL.

Before joining AIS last year, Moon worked for two years as technical manager for several of **Regal Cinemas**' IMAX theaters. Before that he was projectionist at the CineDome of the **Children's Museum of Indianapolis**.

Stassen on 3D, 35mm Repurposing, and the Future of LF

*(from **STASSEN** on page 1)*

Beast, Disney has given our industry a great analytical tool for gauging the health of the giant-screen market. One hundred and one theaters have licensed *Beauty and the Beast* worldwide. With a few exceptions (London BFI, Kinepolis in Brussels, the South African theaters), most venues ran the film exclusively for the first couple of months. By the end of February, the 101 theaters programming the film worldwide had grossed just under $22 million, an average of less than $220,000 per screen. After paying system royalties and the 50% lease fee to Disney, this leaves an average weekly net of about $12,500 per theater. While I do not know much about film exhibition, I cannot imagine many venues can operate in the black with these kinds of revenues.

Since, for many theaters, running traditional LF films would probably have done even worse than *Beauty and the Beast*, one can only wonder if the unprecedented number of theater closings in 2001 was only the tip of the iceberg.

Only a few weeks ago Disney's **Michael Eisner** predicted revenues for *Beauty and the Beast* similar to those of *Fantasia/2000* ($64 million domestically). It now looks like the *Beauty* will barely top $30 million. What went wrong? Was *Fantasia* so much better than *Beauty and the Beast?* Or does this turn of events indicate that there is not much future for 35mm films blown up to 15/70? Or even for 2D LF films in general?

Today, there are over 350 LF theaters worldwide, a four-fold increase since the early 1990s. The proliferation of theaters seems to have diluted the uniqueness of the giant-screen experience somewhat. The mushrooming of stadium seating in 35mm houses around the world isn't helping either. While I'm not suggesting that a 35mm feature film in a stadium-seat theater provides an immersive experience, the size of our screens has become less of a differentiation factor. LF screens are still taller than 35mm screens, but most modern multiplexes have one or more screens as wide as those found in giant-screen theaters.

Another reason for the sharp decrease in LF attendance could be programming. There has been a major increase in the number of 2D films released annually. Many exhibitors say that the increase in quantity has not necessarily been accompanied by an increase in quality. But I disagree. For the most part, I find the quality of films produced today far higher than that of films produced in the 1970s and'80s. This is true of films made by newcomers and industry veterans alike. Many current releases have better production values than older films, camera work and editing seem far more dynamic, digital technologies have enhanced visual styles, and subject matters are much more varied than ever before.

Hollywood features do not metamorphose into giant-screen immersive experiences simply because they have been re-mastered in 15/70.

They are creating such confusion that the damage could be irreversible.

One of the greatest challenges to our industry is that we are competing against ourselves. In marketing our films we sell "total sensory experiences" rather than "mere" stories. This is what differentiates LF from the feature film market. Because of the total immersion, people experiencing our films remember them for a very long time, while they may have forgotten the 35mm feature they saw last month or the TV program they saw last week. Therefore viewers tend to raise the bar each time they return to a giant-screen venue.

For instance, I personally find ***Kilimanjaro: To the Roof of Africa*** a beautiful film. But how will the inevitable comparison with ***Everest*** affect the audience's enjoyment of it? ***Mysteries Of Egypt*** has raised the bar so high when it comes to destination films that one will have to be a very innovative filmmaker to match or top it. I could find similar examples in almost every category of film released in the last few years.

But the greatest challenge to 2D films comes from the 3D experience. When I came out of my first 3D LF experience (***Across the Sea of Time*** at the ISTC conference in Galveston in 1995), I thought, "Why would I want to see another 2D film after such a mind-blowing experience?" Right there and then I realized that the days of the 2D LF film were numbered.

Today, one-third of LF theaters are 3D. Yet only twenty 3D films have been released to date. My own ***Haunted Castle*** was the only 3D release in 2001. Despite this, every week last year, between five and seven of the ten top-grossing films were 3D. Many exhibitors have told me that, as a rule, their worst 3D title performs better than the top 2D film.

With that in mind, I am convinced that **Imax**'s ***Space Station***, coming out this month, will represent a major milestone for our industry. If the film is even half as good as suggested by the impressive footage shown at GSTA last fall, this film should be a runaway hit. It could mark a point of no return for many theaters, after which they will find it increasingly difficult to program 2D titles.

But even if I am wrong and 3D films do not necessarily kill the large format 2D genre, there is an even more formidable threat: 35mm films blown up to 15/70. As far as I am concerned, this is very risky business, both financially and creatively, and I am totally against it. While the quality of blow-ups demonstrated by *Fantasia* and *Beauty and the Beast* is impeccable (a standard that will undoubtedly be met, and possibly surpassed, by Imax for ***Apol-***

Io 13), these 35mm features do not metamorphose into giant-screen immersive experiences simply because they have been re-mastered in 15/70. They are creating such confusion in the LF marketplace that the damage could be irreversible.

While the release of feature films in 15/70 could kill traditional 2D production and distribution in the short term, I don't see these experiments as a viable alternative for commercial LF theaters either. First of all, the business model won't work. Even a low-key (read: no big ad campaign *à la* Disney) 15/70 feature film release will cost close to $10 million by the time you factor in the re-mastering cost, free prints, new soundtracks, trailers, shipping, and a basic marketing package. Thus it will have to gross $20–25 million just to recoup the investment (assuming 50% royalties). Considering that a classic the caliber of *Beauty and the Beast* may barely gross $30 million in 100 theaters, one might wonder how many live-action features would make money in an LF reincarnation.

Then there is the creative side. One of the major reasons why dramas do not work on the giant screen is strobing. To keep strobing to a bearable minimum one has to shoot scenes with actors as long shots with very little movement or as static closer shots. Looking at the dramatic stories produced in LF to date, it is clear that all are extremely static, shot and staged the way movies were in the early days of talkies, This is not because the filmmakers don't know any better, but simply because of the limitations of the format. While I am not suggesting that dramatic stories will never work on the giant screen, we need to invent a new storytelling grammar specifically for LF if we want to succeed.

Having directed 23 LF ridefilms, I consider myself an expert in manipulating motion on the giant screen. Audiences will tolerate much more strobing in animated (CGI or traditional) films, but strobing of live action characters is usually unacceptable. In animated films, viewers tend to look at the entire outline of the characters rather than at facial features and bodily gestures. But even in *Beauty and the Beast* there are a number of sequences that are hard to watch from the bottom half of the theater. Had it been a live-action film, a good number of sequences would have been simply unacceptable.

Live-action feature films will simply not work on the LF screen.

So why worry?

Even though the financial and creative models don't seem to make sense, the coming releases could do irreversible damage to the 2D business. I would not be surprised if within as little as two years only dome theaters are still playing 2D films.

Now that I've painted this gloomy picture of the future of our industry, you might wonder why I bother to stay in the business. The answer is simple. Despite the near-term challenges we are facing, I remain resolutely bullish on the giant-screen market, a market I predict will soon comprise mostly 2D dome theaters (a growing network, I hope) and 3D screens. Audiences worldwide love the experiences we offer in these venues and will keep coming back because they know that they cannot be duplicated anywhere else.

So instead of trying to bring Hollywood to our theaters, let's put an even greater distance between our two worlds.

Ben Stassen is president of nWave Pictures and director of Thrill Ride, Encounter in the Third Dimension, *and Haunted Castle.*

**A note from James Hyder: I respect Stassen, but I also frequently disagree with him. Although I had no intention of debating every point made in this article, I feel I must comment on the conclusions Stassen has drawn from the reported box office grosses.*

As I have frequently pointed out, the LF films that report their grosses are not a random sample of all LF films in release. On the contrary, they are generally among the most successful LF films, and report for that very reason: their distributors believe that appearing on the weekly lists will be impressive and increase business. Smaller distributors, or those with films that aren't doing as well, don't (or can't) go to the trouble and expense of reporting. Although it is true that some very successful films are not reporting, I feel they are greatly outweighed by the much larger number of films at the low end of the scale.

For this reason, I do not believe that it is statistically valid to compare the average weekly totals as Stassen has done, and conclude that they indicate a trend. Without a much broader sample of all films, such a comparison is simply meaningless.

The Kinoton 8/70 Projector: Ready to Fill Screens

by Judith Rubin

A wave of interest was stirred in the LF industry last year by the news that **Edwards Theatres Circuit** had selected **Kinoton**'s SP-75E 8/70 2D projection system to replace its IMAX 15/70 3D equipment. The new Kinoton systems were installed in December 2001 in four Edwards megaplexes: Irvine, Ontario, and Valencia, CA, and Houston, TX. The theaters reopened in time to show ***Beauty and The Beast*** on Jan. 1, 2002. (Edwards has been acquired by the **Anschutz Group** and merged with **Regal Cinemas** and **United Artists Theatre Corp.)**

Kinoton GmbH is headquartered in Germering, Germany, and its systems are distributed in North America by **Boston Light and Sound**. The two companies are in the process of establishing a separate company, **Kinoton America**, to handle the growing demand for Kinoton products. Representatives of both, notably **Christoph Dobler** of Kinoton, and **Chapin Cutler**, **Larry Shaw**, **Ernie Tracy** and **Clyde McKinney** of BLS, are familiar faces at the conferences of the **Large Format Cinema Association** and the **Giant Screen Theater Association**. If you attended LFCA's 2000 conference you've seen a Kinoton 8/70 system in action in the auditorium of the **Academy of Television Arts and Sciences**.

The company has been active in special-venue exhibition since the 1980s, providing 10/70, 8/70, 5/70 and 8/35 systems for planetariums, science centers, world's fairs, and theme parks in Japan and Europe. For instance, Kinoton supplied all of the Goto 10/70 systems in Japan. Of some 60 Kinoton special-venue dome and flat-screen installations around the world, a dozen are 8/70, including four 3D systems. Kinoton has also manufactured and installed thousands of 35mm systems.

Founded in the 1920s as the Motion Picture Equipment division of global conglomerate **Philips**, by the mid-1950s Kinoton was an independent, privately held company headed by Hans-Peter Zoller. Today the company is controlled by two managing directors, **Renate Zoller** and Christoph Dobler. It has nearly 200 employees, an active engineering and development division, a large factory, a global sales and service network, and a reputation for quality and innovation.

Kinoton developed the world's first 35mm film platter system, a technical achievement that was recognized with a 1968 Sci-Tech award from the **Academy of Motion Picture Arts and Sciences®**. The company went on to build an LF platter system as well; in fact, it manufactures the Quick-Turn Reel Units for Imax. After making electro-pneumatically controlled projectors for 10 years, in 1986 the company introduced its first all electronically driven 35mm projector. These 15-year-old machines are still in daily use in screening rooms at Warner Brothers Studios. In 1999 Kinoton unveiled electronic 8/70 and 10/70 systems as well.

The Kinoton SP75E 8/70 projector.

Kinoton says that electronic controls add a degree of precision that enables their LF projectors to hold their own against any 15/70 system in terms of image quality, ease of operation and maintenance, film life, and price. "The electronic system has enhanced stability and brightness," explains BLS' Shaw. "These projectors exceed SMPTE standards for image steadiness. They provide longer print life because the electronic controls treat the film gently, even at higher speeds. You can get 6,000–10,000 passes on a print. And the maintenance is practically zero. Kinoton manufactures most components in-house and uses its own proprietary control software, so the package can't become obsolete."

"We get the same results with 8/70 that others get with 15/70, on the same size screens," adds Dobler. "The technology is there, the film library is there, and now the customer is there, too." He believes that other exhibitors will soon follow Edwards' example and turn in their 15/70 projectors for Kinoton 8/70s; that the trend won't be limited to commercial venues; and that Kinoton's relatively low-cost hardware will give the industry a much-needed economic boost. "Commercial customers have learned a hard lesson. The financial model they bought into in the 1990s didn't really exist. Museums are showing interest as well — they have to maximize their earned revenue." Kinoton's 8/70 projectors can be bought outright for less than $150,000 each and delivered in 12–16 weeks.

A number of theaters have had notable success with multi-format programming on their giant screens, showing, in addition to large-format titles, 35mm titles such as *Tomb Raider* and *The Matrix*. To further expand exhibitors' options, Kinoton offers the MP-75E, a projector that can quickly change from 35mm to 5/70 to 8/70.

"Large format has re-introduced 3D, so why not re-introduce it in all formats?" notes Dobler. "With two of these projectors, you can have 3D double features that pair a large-format film with a 35mm film. It's good for business." According to Dobler, changing from one format to another on this projector is a matter of snapping

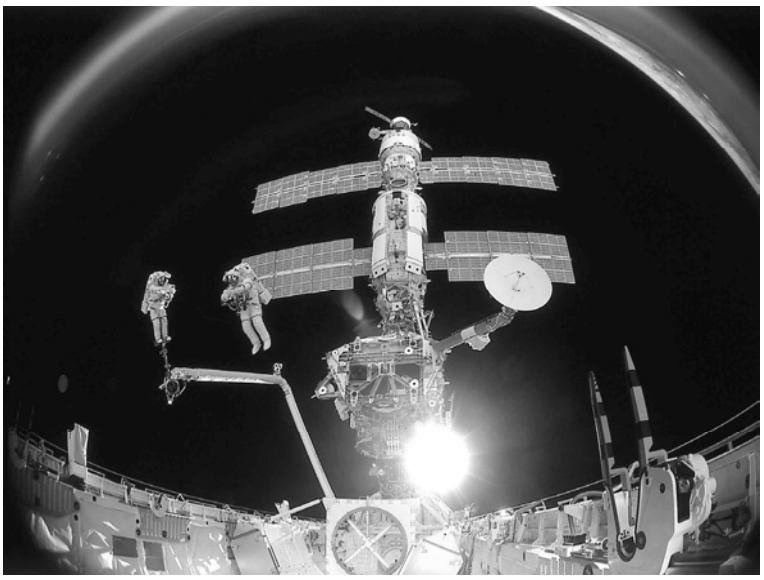
*(See **KINOTON** on page 11)*

Kinoton GmbH

Premiering This Month

Space Station

This month **Imax Corporation** releases ***Space Station***, the fifth LF film it has shot in space with the cooperation of the **National Aeronautics and Space Administration** and funding from **Lockheed Martin Corporation**, and the first in 3D. Filmed by the astronauts with two specially designed cameras on seven Space Shuttle flights over the course of three years, the film premieres at the **National Air and Space Museum** in Washington, DC, on April 17. It opens at 30 theaters in the following month and at dozens more by the end of the year.



Imax Corporation

Space Station presents the astronauts building the International Space Station (ISS), the most complex structure ever built in space, and depicts them adding new modules, performing science experiments, and getting used to living in space.

To meet the challenge of filming 15/70 3D "on orbit," where the weight and bulk of a standard 3D camera were completely impractical, Imax commissioned camera designer **Marty Mueller** of **MSM Design, Inc.**, to build a camera that would capture both eyes of the 3D image on single strip of film. The In-Cabin Camera is substantially lighter and smaller than any previous 3D LF camera and allowed astronauts to capture their activities in the Shuttle and the ISS. Mueller also designed a remotely operated 3D camera for the Shuttle's cargo bay to film space walks and other external activities.

Seven Shuttle crews and two ISS crews were trained by cinematographer **James Neihouse** not merely to operate the cameras, but to be filmmakers. They took to the challenge with the enthusiasm and diligence that is characteristic of the astronaut corps. (*Neihouse recounted some of his experiences in "Report from Mission Control," LFX, May 2001.*) The result is now on view at IMAX theaters around the world.

Space Station was directed by **Toni Myers**. **Graeme Ferguson** was consulting producer and **Judy Carroll** was associate producer. Music was by **Micky Erbe** and **Maribeth Solomon**. The film is distributed by Imax Corporation.

Lewis and Clark: Great Journey West

In the first years of the 19th century, Meriwether Lewis and William Clark set out on a mission that was as daunting and dangerous in their day as a trip to the moon would be 160 years later: to cross the North American continent and reach the Pacific Ocean. No Europeans had made the trip, and the land was uncharted and full of unknown dangers.

At the direction of president Thomas Jefferson, the two men, explorers and scientists, led a party of 31, including a native woman and her infant son, from the frontier at the mouth of the Missouri, on a 4,000-mile trek to the Pacific and back in 28 months. Throughout the grueling journey they were frequently assisted by the Native American peoples they encountered.

National Geographic Films has produced ***Lewis and Clark: Great Journey West*** to commemorate the 200th anniversary of the launch of the expedition. Directed by **Bruce Neibaur**, the 40-minute LF film faithfully recreates the struggles and hardships the party faced, as well as the majesty and grandeur of the lands they explored. With its customary attention to historical detail and photographic excellence, National Geographic has obtained the guidance of noted historians and historical societies, as well as various Native American tribes, to assure the accuracy of the film.

The film was produced by **Lisa Truitt** and **Jeff T. Miller**, photographed by **T.C. Christensen**, and scored by **Sam Cardon**. It was sponsored by Eddie Bauer, and produced in association with the National Lewis and Clark Bicentennial Council. It is distributed by **Destination Cinema, Inc.**

Lewis and Clark: Great Journey West will premiere at Omaha's **Henry Doorly Zoo** on April 20, 2002.

Photo: Mark Thiessen. © National Geographic Society.

Alex Rice plays Sacagawea in Lewis and Clark.

THE *LF EXAMINER* INDEX

March 2001

The weekly box office performance of LF films as reported by their distributors, ranked by North American receipts.
Key to film abbreviations is on page 21.

Wk Ending	Title	Dom Gross	Dom Cume	Intl Gross	Intl Cume	Total Cume	Wks	—– Screens —– Dom	Intl	Tot
3/7/2002	BATB	897,252	19,517,723	144,361	3,355,267	22,872,990	9	68	31	99
	SAA	243,767	8,370,071	84,267	2,080,147	10,450,218	56	19	10	29
	Galapago	29,065	12,429,785	12,578	4,564,498	16,994,283	121	4	4	8
	TR	21,609	17,280,539		12,403,639	29,688,662	236	2		2
	CTPA	18,005	1,988,717	16,918	824,439	2,813,157	39	5	5	10
	Cyberwor	16,533	10,682,473	50,389	8,188,573	18,871,046	74	3	12	15
	CDS	6,722	13,098,116	54,850	9,768,084	22,866,200	115	2	8	10
	IOTS	6,264	10,651,876		4,478,955	15,130,831	148	3		3
	WOC	4,366	15,023,286	1,306	19,113,655	34,136,941	353	1	1	2
	Extreme	4,262	11,868,123	11,378	12,465,994	24,334,117	156	3	12	15
	Trex	3,854	38,199,937	75,354	26,845,284	65,045,221	173	3	15	18
	MTA	3,389	2,166,410		463,174	2,629,584	168	1		1
	ATSOT	3,022	15,828,152		19,838,604	35,668,511	324	2		2
	HaunCast	1,999	3,336,919	75,463	4,514,577	7,851,496	54	1	6	7
	E3D	1,001	6,160,674	112,329	23,128,450	29,289,124	158	1	14	15
	AlienAdv	800	3,928,443	46,108	6,828,733	10,757,176	134	1	9	10
	AllAcces		992,683	214	195,385	1,188,068	48		2	2
3/14/2002	BATB	901,069	20,418,792	118,112	3,473,379	23,892,171	10	68	31	99
	SAA	339,695	8,709,766	57,217	2,137,364	10,847,130	57	22	11	33
	Galapago	37,599	12,461,428	12,633	4,573,295	17,034,722	122	4	3	7
	Cyberwor	36,193	10,721,539	56,175	8,241,211	18,962,750	75	4	12	16
	TR	21,057	17,301,731		12,403,639	29,709,854	237	2		2
	CTPA	16,800	2,004,827	18,053	850,050	2,854,877	40	5	6	11
	CDS	11,638	13,112,805	49,530	9,825,853	22,938,658	116	3	8	11
	Trex	8,719	38,224,801	56,737	26,893,032	65,117,833	174	5	14	19
	HaunCast	7,136	3,344,055	75,627	4,590,204	7,934,259	55	2	6	8
	IOTS	6,532	10,655,240		4,478,955	15,134,195	149	4		4
	Extreme	4,017	11,872,140	9,485	12,475,480	24,347,620	157	3	12	15
	MTA	3,875	2,170,285		463,174	2,633,459	169	1		1
	AlienAdv	3,148	3,931,591	48,882	6,877,615	10,809,206	135	1	9	10
	ATSOT	2,588	15,832,110	4,318	19,845,526	35,677,636	325	2	1	3
	E3D	1,024	6,161,698	111,973	23,240,423	29,402,121	159	1	14	15
	WOC	821	15,024,107	1,117	19,114,660	34,138,767	354	1	1	2
	AllAcces		992,683	146	195,531	1,188,214	49		2	2
3/21/2002	BATB	794,097	21,212,889	105,534	3,578,913	24,791,802	11	68	31	99
	SAA	355,098	9,064,864	63,517	2,200,880	11,265,745	58	23	11	34
	Trex	41,273	38,270,432	46,165	26,935,124	65,205,557	175	4	14	18
	HaunCast	35,384	3,379,439	65,599	4,655,803	8,035,242	56	3	6	9
	Cyberwor	32,190	10,748,436	49,052	8,283,375	19,031,811	76	4	12	16
	Galapago	28,133	12,488,836	7,835	4,580,595	17,069,432	123	4	3	7
	TR	18,990	17,321,406		12,403,639	29,723,146	238	1		1
	Extreme	15,209	11,887,350	6,286	12,481,766	24,369,116	158	4	12	16
	CTPA	13,180	2,017,267	26,446	876,729	2,893,996	41	4	6	10
	CDS	6,394	13,122,614	43,140	9,880,175	23,002,789	117	2	8	10
	MTA	6,195	2,177,419		463,174	2,640,593	170	1		1
	ATSOT	3,437	15,836,778	4,803	19,850,329	35,687,247	326	2		3
	AlienAdv	2,596	3,934,187	44,588	6,922,203	10,856,390	136	1	9	10
	IOTS	2,357	10,657,820		4,478,955	15,136,775	150	3		3
	E3D	1,102	6,162,800	98,992	23,339,415	29,502,215	160	1	14	15

Wk Ending	Title	Dom Gross	Dom Cume	Intl Gross	Intl Cume	Total Cume	Wks	—– Screens —– Dom	Intl	Tot
	WOC		15,024,107	1,927	19,116,581	34,140,845	355	1	1	1
	AllAcces		992,683	146	195,677	1,188,360	50		2	2
3/28/2002	BATB	680,596	22,016,027	101,015	3,679,928	25,695,955	12	67	31	98
	SAA	403,193	9,468,057	56,452	2,257,333	11,725,389	59	25	11	36
	Trex	51,481	38,323,866	43,178	26,983,307	65,307,173	176	6	11	17
	CTPA	43,695	2,132,746	29,229	908,940	3,041,686	42	6	5	11
	HaunCast	40,856	3,420,295	71,593	4,727,396	8,147,691	57	3	6	9
	Galapago	31,645	12,514,130	10,659	4,599,288	17,113,418	124	3	3	6
	TR	30,767	17,374,863		12,403,639	29,782,986	239	1		1
	Cyberwor	24,421	10,773,759	40,300	8,314,809	19,088,568	77	5	11	16
	CDS	22,075	13,144,698	65,123	9,965,547	23,110,245	118	3	7	10
	Extreme	15,812	11,903,162	8,127	12,489,893	24,393,055	159	3	12	15
	MTA	5,186	2,182,605		463,174	2,645,779	171	1		1
	ATSOT	5,109	15,843,606	3,811	19,856,106	35,699,712	327	1	1	2
	E3D	4,660	6,167,460	99,502	23,438,917	29,606,377	161	1	14	15
	AlienAdv	2,356	3,936,543	43,088	6,965,291	10,901,834	137	1	9	10
	IOTS	1,827	10,658,756		4,478,955	15,137,711	151	1		1
	WOC		15,024,107	1,598	19,117,945	34,142,209	356		1	1
	AllAcces		992,683	152	199,868	1,192,552	51		2	2

*(from **KINOTON** on page 8)*

out four elements and snapping four others in, then putting on the lens. The changeover requires no tools and takes less than five minutes.

The projector itself is an adaptation of conventional 35mm projection technology, and according to Shaw, can be run by any competent 35mm projectionist. "The basic projector design is the same one that Kinoton has been refining for many years, with important new enhancements. And the electronics make it very hard to break," says Shaw. The counter-rotating shutter maximizes the "dwell time" in which the picture is exposed to light. The projector's lamphouse uses a glass reflector (as opposed to metal, which is more common) to further maximize light while minimizing heat. The trap is made of Delrin, which ensures minimal friction at the gate, and the gate is deeply curved to counteract the tendency of film to curl in the heat. The gate is cooled with refrigerated water. The projector has the ability to rewind through the gate. A typical system uses Schneider lenses and is compatible with **DTS** sound.

"Kinoton is able to do what it does so well because the whole company is engineering-based," says Shaw. "Renate Zoller and Christoph Dobler are engineers. Even the salespeople have engineering backgrounds. And if someone thinks of a way to improve the product, they're ready to go back to the drawing board." He continues, "This 8/70 projector represents a technology breakthrough that should lead to a business model breakthrough, because it allows operators to stop putting all their money and attention into the hardware and focus on more important things – such as marketing and content. We want to help large-format theaters flourish in the long term."

Judith Rubin is a freelance writer and publicist for the attractions industry, specializing in entertainment technology and large-format film. She can be reached at shmata@idiom.com.

Full disclosure department: *Boston Light and Sound hired Rubin to write this article. It has been revised and edited by* LF Examiner *and no money changed hands for its appearance here.*

*(from **SHORTS** on page 24)*

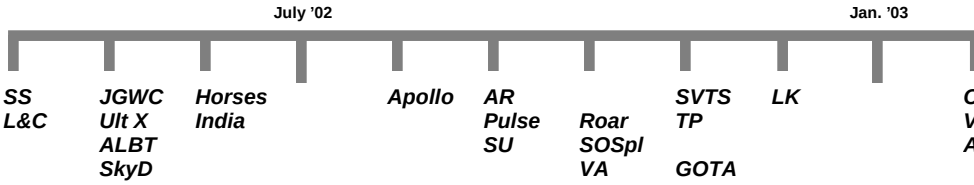
LF makes the Oscar show

Despite the fact that no LF film was nominated for an Academy Award® this year (*see Shorts, LF Examiner, March 2002*) the world of giant screen was evident in the awards show.

First was a cameo appearance by **Chris Reyna** of **Imagica USA** in a brief videotaped sequence from the Scientific/Technical Awards ceremony held a few weeks earlier. Although you had to look quickly, Reyna could be seen kissing actress and presenter **Charlize Theron** as he accepted Imagica's award (*see Shorts, LF Examiner, January 2002*). A brief clip of **Ed DiGiulio**'s acceptance speech for the Gordon E. Sawyer Award was also included.

Later, actress **Helen Hunt** introduced a two-and-a-half minute tribute to documentaries marking the sixtieth anniversary of the first documentary Oscar.® The montage, created by filmmaker **Penelope Spheeris**, included brief scenes from over 70 notable documentaries of the past century, including seven LF films: ***Everest***, ***Mission to Mir***, ***Alaska***, ***Fires of Kuwait***, ***To Fly!***, ***The Living Sea***, and ***The Dream is Alive***. The footage from the LF films accounted for almost one-eighth of the entire piece.

Towards the end of the evening, several of the acts that appeared in ***Cirque du Soleil: Journey of Man*** performed in a tribute to visual effects that cleverly combined films clips with the performers on stage.



* New listing.
Underlined titles are 3D
Updated information is printed in **bold**.
Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

Jane Goodall's Wild Chimpanzees

Sudbury Science Films; distributor: Science Museum of Minnesota; director: David Lickley; directors of photography: Reed Smoot, James Neihouse; script: Stephen Low; score: Johnny Clegg; line producer: Kathryn Liptrott; executive producers: Jim Marchbank, Mike Day, Freda Nicholson. Release: May 7, 2002 (Canada), October 2002 (elsewhere).

- **Fine cut is complete and has been tested with adult and student focus groups.**
- **Editing, sound mixing, and animation are under way.**
- **Premiering at Science North, Sudbury, ON, Canada on May 7, 2002.**

Ultimate X

Touchstone Pictures/ESPN; distributor: Buena Vista Pictures Distribution; director: Bruce Hendricks; cinematographer: Reed Smoot; writer: Jason Hefter; producer: Art Repola; executive producer: Doug Merrifield. Release: May 10, 2002.

- Editing is under way.

Australia: Land Beyond Time

Living Pictures Pty Ltd.; distributor: Houston Museum of Natural Science; director, producer: David Flatman; executive producer: Houston Museum of Natural Science. Release: May 18, 2002.

- Principal photography is complete.
- Picture is locked. Sound mixing in progress.
- **World Premiere at Liberty Science Center, Jersey City, NJ, May 18, 2002.**

Horses: The Story of Equus

Equus Films.; distributor: Imax; director: Michael Caulfield; director of photography: Tom Cowan; composer: Roger Mason; producers: Liz Butler, Michael Caulfield; narrator: Gabriel Byrne. ***Release: June 2002.***

- Film is complete.

Skydance

aGépro Cinéma; distributor: aGépro; director: Eric Magnan; cinematographer: Dominique Gentil; editor: Noëlle Boisson; writers: Mireille Cardot, Michel Picard, Michel Sibra; score: Jacques Davidovici; executive producers: Marie Christine de Montbrial, Michel Frichet. Cast: Andrew Henderson, Daisy Bates, Amanda James, Natasha Wightman, Alex Giannini. Release: Spring 2002.

- Film is complete and was shown at Euromax meeting in Berlin in February.

India—Kingdom of the Tiger (wt)

National Wildlife Federation/Primesco; distributor: NWF/Primesco; director: Bruce Neibaur; director of photography: Matthew Williams; associate producer, writer: Keero Singh Birla; producers: Afsana Amarsy, Goulam Amarsy; executive producers: Chris Palmer, Ed Capelle. Release: June 2002.

- Principal photography is complete.
- Editing, sound design, and music recording are under way.

*Apollo 13: The IMAX Experience**

The true story of the accident that befell the third mission to land on the moon, and how the astronauts and NASA averted tragedy while the world watched.
Imagine Entertainment; distributor: Imax Corp.; director: Ron Howard; director of photography: Dean Cundey; script: William Broyles, Jr., Al Reinert; score: James Horner; producer: Brian Grazer; executive producer: Todd Hallowell. Cast: Tom Hanks, Bill Paxton, Kevin Bacon, Gary Sinise, Ed Harris. 90 minutes. Release: August 2002.

- The film is being edited for length by director Ron Howard and digitally converted to 15/70.

Adrenaline Rush: The Science of Risk

Sky High Entertainment/Blue Sky; distributors: Giant Screen Films, Sky East (Asia); director: Marc Fafard; directors of photography: Peter Anderson, Peter Degerfeldt, Goran Widenby; producer: Carl Samson. Release: September 2002.

- Picture is locked.

Pulse: A Stomp Odyssey

Giant Screen Films/James D. Stern Productions/ Harriet Leve Productions; distributor: Giant Screen Films; directors: Steve McNicholas, Luke Cresswell; producers: Don Kempf, Steve Kempf, Harriet Leve, Jim Stern. ***Release: September 2002.***

- January: Filmed finale and underwater sequences in Los Angeles, drum corps and urban scenes in New York City. Editing began in London.
- **April: Editing in England. Will lock picture this month.**

Straight Up! Helicopters in Action

SK Vertical Flight; distributor: SK Films; director, director of photography: David Douglas; producers: Jonathan Barker, Diane Roberts; executive producers: Jonathan Barker, Patti Woodside. Release: September 2002.

- January: Coast Guard rescue mission off the coast of North Carolina.
- February–March: Alpine avalanche rescue and med-evac sequences in Switzerland.
- **April: Filming V-22 tiltrotor in North Carolina and Hawk 4 gyroplane in Arizona will complete principal photography.**

Roar! Lions of the Kalahari

Tim Liversedge Productions; distributor: Destination Cinema; director, producer, cinematographer: Tim Liversedge; executive producer: Lisa Truitt. Release: Fall 2002.

- Principal photography is complete.
- Picture is nearly locked. Editing sound.

SOS Planet

nWave Pictures.; distributor: nWave Pictures Distribution; director: Ben Stassen; producer: Charlotte Huggins. 3D. Release: Fall 2002.

- Animation is in progress.
- February–April: Live-action photography in U.S. and Europe.

Virtual Actors featuring The Boxer (wt)

TAARNA Studios Inc.; distributor: tba; writer, producer, director: Pierre Lachapelle; line producer: Lucie Marchand; vfx team leader: Stephen Menzies; based on a story by Kaveh Kardan. 3D. Release: Fall 2002.

- Picture is locked.
- Sound recording is under way.

Santa vs. the Snowman

O Entertainment; distributor: Imax; director, writer: John A. Davis; score: Harvey Cohen; producers: Keith Alcorn, John A. Davis, Paul Marshall; executive producer: Steve Oedekerk. Cast: voices of Jonathan Winters, Ben Stein, Victoria Jackson, Steve Oedekerk. 3D. ***Release: Nov. 22, 2002.***

- Film recording at DKP/70mm in Los Angeles.

Treasure Planet

Walt Disney Feature Animation; distributor: Buena Vista; directors: John Musker, Ron Clements; script: Barry Johnson; score: James Newton Howard; producer: Roy Conli; Cast: Voices of Joseph Gordon-Levitt, Emma Thompson, David Hyde Pierce, Martin Short. LF version producer: Don Hahn. Release: Nov. 27, 2002.

- **Animation is complete, and film is in post production.**
- The LF edition is being prepared for simultaneous release with the 35mm version.

Ghosts of the Abyss

EarthShip Productions; distributor: Walden Media; director: James Cameron; producers: Gig Rackauskas, Andrew Wight; co-executive producers: James Cameron, Walden Media. Cast: Bill Paxton. 3D. Release: Late 2002.

- Green screen footage of "ghosts" was shot on 3D HD in Baja California in late February.
- Post has begun.

Films in light type have no set release month or season, only year.

The Lion King

Walt Disney Pictures; distributor: Buena Vista. Original version credits: directors: Roger Allers, Rob Minkoff; writers: Irene Mecchi, Jonathan Roberts, Linda Wolverton; score: Elton John, Hans Zimmer, Lebo M.; producer: Don Hahn; executive producers: Sarah McArthur, Thomas Schumacher. Cast: Voices of Matthew Broderick, James Earl Jones, Jeremy Irons, Whoopi Goldberg, Rowan Atkinson. LF version credits: producer: Don Hahn. ***Release: Dec. 25, 2002.***

– The original film is being digitally enhanced for LF screens.

Coral Reef Adventure

MacGillivray Freeman Films; distributor: MFF; directors: Howard Hall, Greg MacGillivray; writers: Osha Gray Davidson, Stephen Judson; camera: Howard Hall, Brad Ohlund; producers: Greg MacGillivray, Alec Lorimore; executive producer: Chris Palmer. Cast: Howard Hall, Michele Hall, Jean-Michel Cousteau, Maria Jao Rodriguez, Richard Pyle. Release: February 2003.

– Principal photography is complete.
– **Editing is complete.**

Voyage Into the Abyss (wt)

Volcanic Ocean Films; distributor: Stephen Low Distribution; director: Stephen Low; director of photography: William Reeve; script: Alex Low; chief scientist: Richard Lutz; line producers: Lily Antonecchia, Dougal Caron; producer: Pietro Serapiglia; executive producer: Alex Low. Release: February 2003.

– March: Additional deep-ocean filming in the Pacific.
– Editing has begun.

*A Land Called Texas**

A historical documentary for the Texas State History Museum in Austin.

Texas State History Museum Foundation; distributor: tba; director: Al Reindert; director of photography: Sean Phillips; producer: Susan Vogelfang; executive producer: GSD&M. Release: April 2003.

– April–May: Filming in Texas.

Sacred Planet

Sacred Planet Project, Ltd.; distributor: Buena Vista Pictures Distribution; director: Jon Long; director of photography: William Reeve; script: Jon Long, Karen Fernandez; producers: Karen Fernandez, Jon Long; executive producer: Jake Eberts. Release: April 2003.

– March: Filmed in New Zealand.
– April: Namibia.

Manatee: The Forgotten Mermaid

Machine Age Films; distributor: tba; producers/directors: Mark Merrall, Tom Boyd; director of photography: James Matlosz; underwater cinematography: Tom Boyd; score: Joan Jones. Release: Spring 2003.

– January: Filmed at research facilities and captured additional footage of wild manatees in Florida.

Top Speed

MacGillivray Freeman Films; distributor: MFF; director: Greg MacGillivray; editors: Stephen Judson, Dale Beldin; script: Jack Stephens, Stephen Judson; camera: Brad Ohlund, Jack Tankard, Greg MacGillivray; producers: Greg MacGillivray, Alec Lorimore. Release: Spring 2003.

– February: Filmed in California, Hawaii, Utah, Arizona, New Mexico.

Forces of Nature: Natural Disasters

Graphic Films, Inc.; distributor: Destination Cinema; director: George Casey; director of photography: Sean Casey; second unit DP: Greg Eliason; producer: Paul Novros. Release: mid 2003.

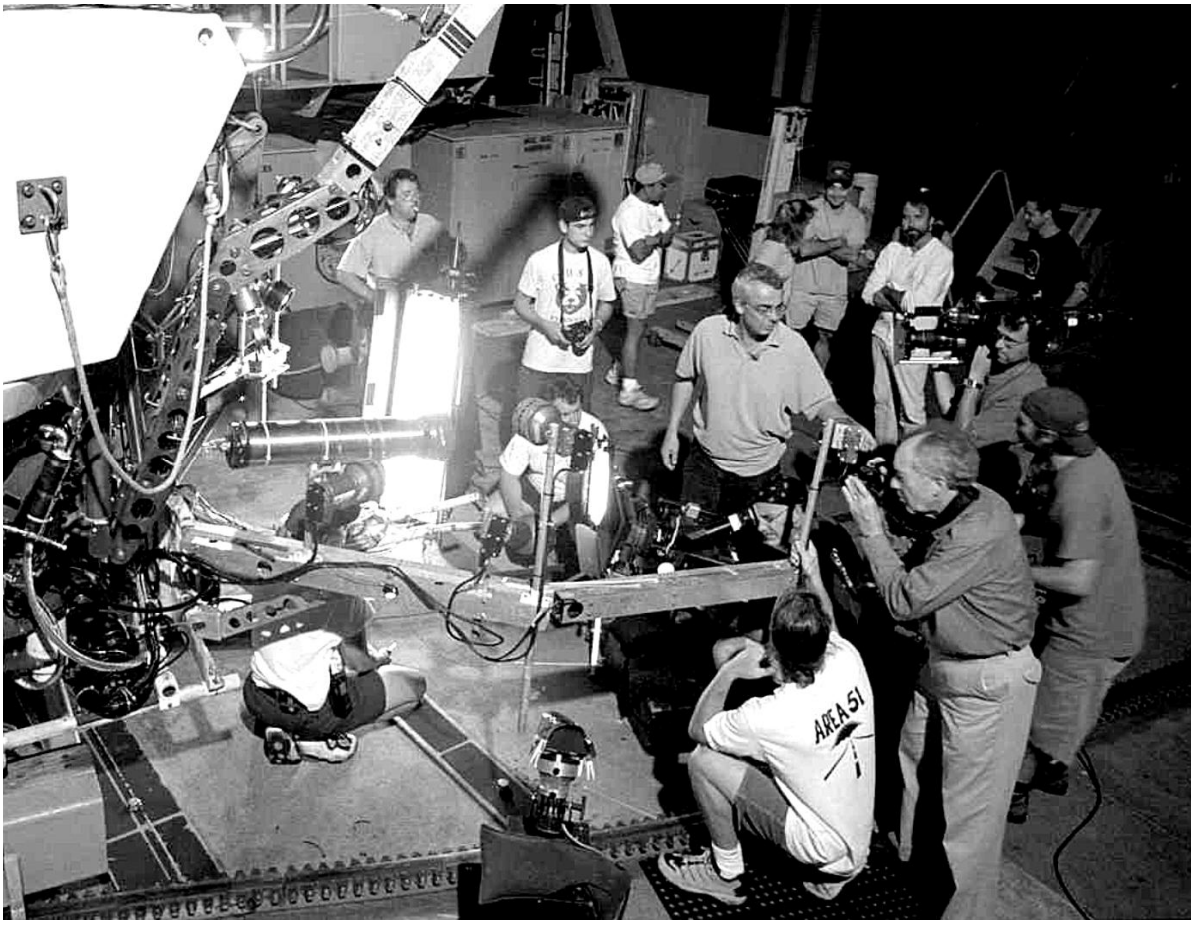
– Have filmed various earthquakes and volcanoes for the last decade.
– Editing has begun.

The Young Black Stallion

Kennedy Marshall Company; distributor: Buena Vista; director: Simon Wincer; director of photography: Reed Smoot; script: Jeanne Rosenberg; producers: Frank Roos, Frank Marshall, Kathleen Kennedy; executive producer: Jeanne Rosenberg. ***Release: Fall 2003.***

– March–April: Shooting in Namibia and South Africa.

– Not actively in production this month:
The Legend of Loch Lomond
Everglades
Gulliver's Travels
The World's Game
Avalanche Hunter
Yosemite
Search for Infinity



Stephen Low Company

Stephen Low (center, with glasses) directing a night shoot for Voyage Into the Abyss.

Bookings: April 2002 by Film

698 bookings of 96 films in 274 theaters

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are **not** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 21.

Film	Theater	Open	Close
AEK	Berlin Disc	12/1/01	9/30/02
	Bochum IM	9/1/01	8/30/02
	Brisbane WBS	2/20/02	2/19/03
	Frankfurt IM	9/1/01	8/30/02
	Grand Rapids JLT	2/02	11/15/02
	Krakow IT	12/15/01	6/11/03
	Melbourne WBS	2/02	6/30/02
	Montpellier Gau	6/13/01	6/12/02
	Oulu	5/1/01	4/30/02
	Sandton ISA	2/02	2/28/03
	Stockholm	3/1/00	12/31/02
Africa	Malta	2/8/01	
	Sandton ISA	3/15/02	
	Toronto FP	10/15/01	5/25/02
	Toronto OP	**10/15/01**	**5/25/02**
	Wash NMNH	10/11/01	4/10/02
AIWC	Brisbane WBS	9/30/01	5/29/02
	Hull	1/12/02	6/30/02
	Sandton ISA	2/02	9/9/03
	Sudbury	9/4/01	10/7/02
	Wash NASM	5/01	4/02
AJ	Birmingham AL	1/19/02	5/24/02
	Branson	3/15/02	4/15/02
	Hastings	2/1/02	8/31/02
	Indianapolis CMI	3/18/02	5/30/02
	Kansas City Zoo	**4/1/02**	**5/20/02**
	Los Angeles CSC	9/1/01	4/15/02
	Lubbock	11/16/01	5/15/02
	Milwaukee	11/9/01	6/13/02
	Montreal VP	10/15/01	4/15/02
	Philadelphia	1/11/02	6/6/02
	San Diego RHF	**10/5/01**	**5/16/02**
	Shreveport	3/17/02	11/1/02
Alamo	San Antonio 2D		
Alaska	Brisbane WBS	6/28/01	
	Edmonton Ody	2/15/02	5/16/02
	Lucerne	2/2/02	7/30/02
	Sioux Falls	2/2/02	6/14/02
	Victoria	**6/1/01**	**9/19/02**
AlienAdv	Alamogordo	3/1/02	
	Berlin CS	3/1/00	
	Melbourne WBS	3/14/02	3/31/03
	Perth	7/12/01	5/31/02
	Pitea	12/25/01	12/25/02
	Sydney WBS	**8/28/01**	**12/31/02**
AllAcces	Berlin CS	5/3/01	
	Brussels	9/5/01	
	Cape Town ISA	10/1/01	2/28/03
	Perth	11/22/01	
Amazon	Portland	1/1/02	5/30/02
Antarc	New Orleans	9/30/01	4/1/02
	Oakland	**1/1/01**	**3/30/03**
ATSOT	Goteborg	10/2/01	10/04
	Jackson MS	3/1/01	5/31/02
	Kansas City Sci	11/16/01	4/30/02
	Nuremburg	12/22/01	12/31/02
	Rochester Cmk	2/8/02	4/20/02
BATB	Addison Mar	1/1/02	5/02
	Aguascalientes	1/1/02	5/02
	Ankara	1/1/02	5/02
	Apple Valley Imx	1/1/02	5/02
	Auckland	1/1/02	5/02
	Baltimore	1/1/02	5/02
	Bangkok	1/1/02	5/02
	Brussels	1/1/02	4/30/02
	Buffalo Reg	1/1/02	5/02
	Buford Reg	1/1/02	5/02
	Calgary FP	1/1/02	5/02
	Charleston SC	1/1/02	5/02
	Cheshire Oaks WVC	1/1/02	5/02
	Chicago Loe	1/1/02	5/02
	Colorado Sp'gs Cmk	1/1/02	5/02
	Columbus Mar	1/1/02	5/02
	Dallas Cmk	1/1/02	5/02
	Dearborn	1/1/02	5/02
	Denver UA	1/1/02	5/02
	Dublin Reg	1/1/02	5/02
	Edmonton FP	1/1/02	5/02
	Fargo	1/1/02	5/02
	Grand Rapids JLT	1/1/02	5/02
	Guadalajara Ram	1/1/02	5/02
	Halifax	1/1/02	5/02
	Hartford Crn	1/1/02	5/02
	Hong Kong	1/1/02	5/02
	Honolulu Con	1/1/02	5/02
	Houston Edw	1/1/02	5/02
	Irvine Edw	1/1/02	5/02
	Jupiter Crn	1/1/02	5/02
	Kansas City Zoo	1/1/02	5/02
	Karuizawa Sei	1/1/02	5/31/02
	King of Prussia UA	1/1/02	5/02
	La Coruna	1/1/02	9/30/02
	Langley FP	1/1/02	5/02
	Las Palmas	1/1/02	10/02
	Las Vegas Imx	1/1/02	5/02
	Leon Ram	1/1/02	5/02
	Lincolnshire Reg	1/1/02	5/02
	London BFI	12/27/01	5/02
	Los Angeles Loe	1/1/02	5/02
	Los Angeles NA	1/1/02	5/02
	Melbourne WBS	1/1/02	5/02
	Memphis Muv	1/1/02	5/02
	Menlyn ISA	1/1/02	5/02
	Miami Imx	1/1/02	5/02
	Milan WVC	1/18/02	5/02
	Mississauga FP	1/1/02	5/02
	Monrovia Krik	1/1/02	5/02
	Montreal FP	1/1/02	5/02
	Morelia Ram	1/1/02	5/02
	Murrieta	1/1/02	5/02
	Myrtle Beach	1/1/02	5/02
	Nagano Hot	1/1/02	5/02
	Nashville Reg	1/1/02	5/02
	New Rochelle Reg	1/1/02	5/02
	New York Loe	1/1/02	5/02
	Newport	1/1/02	5/02
	Ontario Edw	1/1/02	5/02
	Orlando Muv	1/1/02	5/02
	Osaka Sun	1/1/02	5/02
	Oslo	1/1/02	5/02
	Providence Imx	1/1/02	5/02
	Quebec	1/1/02	5/02
	Richmond SMV	1/1/02	5/27/02
	Rochester Cmk	1/1/02	5/02
	Sacramento Imx	1/1/02	5/02
	Saint Augustine	1/1/02	5/02
	San Antonio 3D	1/1/02	5/02
	San Francisco Loe	1/1/02	5/02
	San Jose	1/1/02	5/02
	San Juan CC	1/1/02	5/02
	Sandton ISA	1/1/02	5/02
	Sandy	1/1/02	5/20/02
	Seattle PSC 2	1/1/02	5/02
	Singapore SC	1/1/02	5/02
	Speyer IMAX	1/1/02	5/02
	Spokane	1/1/02	5/02
	Strasbourg UGC	1/1/02	5/02
	Tampa Cha	1/1/02	5/02
	Tampa MOSI	1/1/02	5/02
	Tampico Ram	1/1/02	5/02
	Tempe Imx	1/1/02	5/02
	Tijuana	1/1/02	5/02
	Toronto FP	1/1/02	5/02
	Tulsa Cmk	1/1/02	5/02
	Umhlanga ISA	1/1/02	5/02
	Valencia Edw	1/1/02	5/02
	Vancouver Imx	1/1/02	5/02
	Virginia Beach	1/1/02	5/02
	Warsaw IT	1/1/02	5/02
	West Nyack Imx	1/1/02	5/02
	Winnipeg	1/1/02	5/02
	Woodbridge FP	1/1/02	5/02
	Woodridge Cmk	1/1/02	5/02
Bears	Apple Valley Imx	3/1/02	3/04
	Boston MOS	10/19/01	6/15/02
	Calgary SC	7/28/01	7/28/02
	Duluth	3/02	
	Edmonton Ody	4/02	9/02
	Hampton	11/13/01	5/13/02
	Houston MNS	10/26/01	
	Hutchinson	10/5/01	
	Indianapolis CMI	11/01	5/02
	Kagawa	**4/1/02**	**9/8/02**
	Mexico City Pap	3/1/02	11/1/02
	San Diego RHF	**1/11/02**	**8/02**
	Taipei MCRC	7/1/01	7/1/02
	Tokyo TSC	**3/2/02**	**6/23/02**
	Yellowstone	3/02	3/03
Beavers	Branson	3/15/02	5/2/02
	Calgary SC	2/15/00	
BP	Belfast She	11/29/01	12/31/02
	Bochum IM	9/1/01	3/1/03
	Cincinnati	1/1/01	12/31/02
	Frankfurt IM	9/1/01	5/31/02
	Lucerne	5/1/00	
	Melbourne WBS	2/02	6/30/02
	Menlyn ISA	2/02	9/30/02

Film	Theater	Open	Close
	Nuremburg	11/28/01	11/27/02
	San Jose	2/5/02	5/3/03
	Sandton ISA	2/02	2/28/03
	Toronto OP	9/25/97	5/31/02
	Valencia Spn	9/1/01	8/30/02
	Wuerzburg	11/01	
CDS	Barcelona	5/4/01	5/5/02
	Berlin CS	1/21/00	12/31/02
	Katoomba	12/10/01	6/10/02
	Madrid	10/24/01	
	Melbourne WBS	2/18/02	5/31/02
	Munich	1/17/02	6/30/02
	Oklahoma City	10/19/01	5/31/02
	Orlando SC	3/22/02	7/31/02
	Paris Geo	2/5/02	1/31/03
	Sydney WBS	12/24/99	5/31/02
	Toronto OSC	6/23/01	
Closed	Indianapolis WR	1/15/01	5/02
	New York AMNH	9/22/01	5/13/02
CTPA	Barcelona	11/26/01	11/27/02
	Brussels	9/5/01	
	Calgary EC	9/21/01	
	Hague	12/20/01	6/19/02
	Ichikawa	**4/1/02**	**6/30/02**
	Kaohsiung	1/9/02	11/8/02
	Karuizawa Sei	3/20/02	7/20/02
	London ONT	9/23/01	4/1/02
	Los Angeles Loe	9/14/01	
	Madrid	3/15/02	2/28/03
	Miami Imx	3/4/02	9/3/02
	Mobile	1/9/02	6/10/02
	New York Loe	9/14/01	
	Paris Geo	4/3/02	4/2/03
	Poitiers Imax	2/1/02	1/31/03
	Providence Imx	3/6/02	6/22/02
	Quebec	2/8/02	10/22/02
	Richmond SMV	2/5/02	4/12/02
	Saitama	3/9/02	6/2/02
	Shanghai Dome	12/18/01	12/17/02
	Sydney WBS	3/14/02	3/04
	Taipei AM	7/5/01	6/30/02
	Tempe Imx	**3/11/02**	**7/31/02**
	Toronto OP	9/15/01	9/15/02
	Yokohama SC	3/23/02	3/22/03
CV	Alexandria	3/1/02	2/28/03
	Brussels	7/1/01	
	Garza Garcia	3/7/02	9/7/02
	Goteborg	2/2/02	1/31/03
	Grand Rapids JLT	2/02	11/17/02
	Kofu	4/13/02	6/30/02
	San Jose	2/02	10/1/02
	Wash NASM	8/8/96	
Cyberwor	Austin	11/17/01	5/24/02
	Berlin CS	11/16/00	
	Birmingham UK	9/29/01	
	Bournemouth She	3/22/02	3/21/03
	Brisbane WBS	12/13/01	
	Bristol	10/00	5/02
	Garza Garcia	12/6/01	7/6/02
	Kaohsiung	6/29/01	6/20/02
	Kuwait City	12/25/00	12/24/02
	London BFI	12/01	
	Manchester UCI	**11/10/00**	**5/9/02**
	Montpellier Gau	1/1/01	12/03
	Perth	12/20/01	
	Poitiers Imax 3D	2/1/01	1/06
	Taichung NMNS	1/1/02	12/31/02
	Toronto OSC	11/10/00	5/3/02
	Warsaw IT	2/02	9/6/02
	Wuerzburg	12/15/00	
DIA	Berlin CS	8/10/00	
	Bochum IM	2/1/02	1/31/03
	Dayton	5/26/01	5/23/02
	Houston SCH	1/18/93	7/12/02
DIS	Birmingham UK	9/29/01	
	Bristol	**3/01**	**6/22/02**
	Cincinnati	1/1/01	12/31/02
	Houston SCH	7/30/94	7/12/02
	Huntsville	5/1/01	4/04
	Singapore SC	2/02	5/31/02
	Singapore SC	3/11/02	5/19/02
Dolphins	Austin	1/12/02	4/19/02
	Barcelona	10/15/00	
	Bristol	12/22/01	8/8/02
	Espinho	8/1/01	7/31/02
	Hastings	2/1/02	8/31/02
	Laie	5/1/01	4/04
	Puebla	11/1/01	4/30/02
	Saint Louis SC	1/4/02	5/2/02
	Stockholm	11/24/00	
	Toronto OP	3/1/00	9/4/02
E3D	Amneville Gau	6/27/01	6/30/02
	Barcelona	5/11/00	6/30/02
	Berlin Disc	2/26/99	6/30/02
	Bradford	5/1/01	6/30/02
	Madrid	10/26/00	
	Malta	3/02	
	Manchester UCI	8/3/01	6/30/02
	Perth	7/12/00	
	Singapore DC	6/1/01	5/31/02
E3Dcc	Calgary SC	12/26/00	5/25/02
	Copenhagen	12/1/00	6/30/02
	Karlshamn	6/25/01	9/15/02
	Stockholm	5/5/00	
EMSH	Castle Rock	3/92	
Everest	Barcelona	5/4/01	
	Belfast She	11/29/01	1/28/03
	Bochum IM	11/1/01	10/31/02
	Glasgow	4/15/02	4/14/03
	Karlshamn	9/15/01	9/15/02
	Malta	12/6/00	
	Manchester UCI	4/6/01	4/5/02
	Penrith	10/1/01	9/30/03
	Toronto OP	3/1/99	9/4/02
	Vantaa	9/1/01	8/30/02
	Wash NMNH	10/11/01	10/10/02
Extreme	**Belfast She**	**12/26/01**	**4/26/02**
	Berlin CS	4/5/01	6/1/02
	Berlin Disc	**5/2/00**	**5/3/02**
	Coomera	7/1/01	6/30/02
	Hague	10/11/01	
	Honolulu Con	2/02	12/31/02
	Louisville	3/16/02	9/02
	Madrid	**6/22/00**	**6/23/02**
	Malta	**12/6/00**	
	Munich	4/12/99	6/30/02
	Nuremburg	12/22/01	12/22/02
	Perth	9/10/01	
	Speyer Imax	2/02	6/1/02
	Yellowstone	11/1/99	10/31/02
FEOC	Mobile	1/1/02	7/1/02
FOK	Kuwait City	4/17/00	4/16/02
Galapago	Bochum IM	9/1/00	8/31/02
	Boston NEA	2/1/02	1/04
	Brussels	5/2/01	
	Fort Lauderdale	10/5/01	10/4/02
	Harrisburg	3/9/02	10/31/02
	Regina	9/1/01	6/30/02
	Sudbury	9/4/01	6/30/02
	Sydney WBS	6/30/01	6/30/02
	Wash NMNH	10/27/99	
	Wuerzburg	12/15/00	
GAW	Zion	5/01	5/02
GC	Bandung	9/1/00	8/31/02
	Bournemouth She	**3/22/02**	**7/31/02**
	Cathedral City	3/15/02	8/1/02
	Fort Lauderdale	3/1/02	9/1/02
	Glasgow	10/12/01	4/12/02
	Hibbing	**3/1/02**	**9/1/02**
	Kofu	1/12/02	4/7/02
	London ONT	10/2/01	4/1/02
	Menlyn ISA	**4/1/02**	**10/31/02**
	Milwaukee	9/29/01	6/13/02
	Mumbai	8/15/01	8/14/02
	Munich	**4/2/01**	**12/31/02**
	Nuremburg	11/28/01	11/29/02
	Orlando SC	3/8/02	9/27/02
	Singapore DC	5/26/01	7/3/02
	Syracuse	**4/1/01**	**5/17/02**
	Wuerzburg	7/1/01	
GF	Sudbury	1/00	12/02
	Victoria	1/17/02	9/16/02
GN	Leon Exp	12/1/01	5/31/02
	Taipei AM	3/30/01	9/30/02
GP	Raleigh Exp	11/16/01	5/31/02
HaunCast	Amneville Gau	10/30/01	5/31/02
	Bangkok	2/02	6/30/02
	Berlin CS	4/5/01	
	Berlin Disc	4/5/01	12/31/02
	Bochum IM	11/8/01	11/30/02
	Bournemouth She	3/22/02	9/30/02
	Bradford	1/1/02	10/31/02
	Brisbane WBS	9/13/01	
	Bristol	8/25/01	8/25/02
	Edmonton FP	2/02	6/30/02
	Galveston	9/9/01	10/31/02
	Las Vegas Imx	3/12/02	10/31/02
	London BFI	12/01	
	Melbourne WBS	9/13/01	9/30/02
	Myrtle Beach	2/02	12/31/02
	Oslo	2/02	6/30/02
	Sydney WBS	9/20/01	8/31/02
	Wuerzburg	12/1/01	7/31/02
HB	Baltimore	3/02	10/31/03
	Berlin Disc	11/30/01	12/31/02
	Birmingham UK	9/29/01	
	Bradford	10/11/01	10/31/03
	Bristol	10/15/01	10/15/02
	Calgary EC	12/20/01	6/30/02
	Charlotte	2/2/02	2/28/03
	Chicago MSI	10/12/01	7/18/02
	Copenhagen	1/18/02	12/31/02
	Detroit	2/02	8/02
	Dwingeloo	4/27/02	7/31/02
	Glasgow	10/11/01	9/1/03
	Hague	10/10/01	
	Hull	4/1/02	10/31/02
	Jersey City	10/12/01	10/02
	Kansas City Sci	10/19/01	9/30/02
	London SM	10/11/01	10/31/03
	Los Angeles CSC	10/14/01	9/30/02
	Louisville	1/5/02	6/02
	Manchester UCI	10/12/01	9/30/02
	Mexico City Pap	3/21/02	7/31/02
	San Diego RHF	**3/8/02**	**11/02**
	Seattle PSC 1	3/1/02	9/30/02
	Stockholm	11/30/01	

Film	Theater	Open	Close
	Toronto OSC	10/12/01	10/12/02
	West Nyack Imx	3/11/02	9/30/02
	Winnipeg	3/1/02	9/30/02
HCBTD	San Simeon	8/17/96	
HH	Brisbane WBS	8/30/01	
IOTS	Garden City	1/1/02	9/1/02
	Shanghai Dome	9/1/01	8/31/02
	Toronto OSC	1/8/01	
ITD	Baltimore	3/02	10/5/02
	Berlin Disc	6/1/01	5/31/02
	Boston NEA	12/6/01	
	Brisbane WBS	6/30/01	6/30/02
	Cairo	4/25/02	4/24/03
	Charleston SC	11/20/00	12/31/02
	Chattanooga	5/3/96	5/3/03
	Glasgow	3/1/02	2/28/03
	Harrisburg	9/9/99	8/31/02
	Krakow IT	12/15/01	12/14/02
	Kuwait City	12/25/00	12/24/02
	London BFI	1/02	6/02
	Malta	9/14/01	
	Newport	2/02	8/31/02
	Sinsheim	5/98	
	Wuerzburg	11/01	
JIAC	Barcelona	11/1/01	
	Cathedral City	12/25/01	5/1/02
	Copenhagen	1/18/01	12/31/02
	Davenport	3/16/02	7/12/02
	Detroit	7/28/01	5/10/02
	Jersey City	3/14/01	5/02
	London ONT	12/15/01	6/30/02
	Memphis Pink	3/2/02	6/28/02
	Mexico City Pap	9/14/01	5/13/02
	New Orleans	1/9/02	7/9/02
	Orlando SC	9/29/01	
	Reno Fleisch	2/5/02	6/3/02
	Richmond SMV	2/5/02	4/12/02
	Rochester MSC	10/25/01	
	Stockholm	3/1/02	3/7/03
	Sydney WBS	2/15/02	7/15/02
	Taichung NMNS	8/28/01	7/7/02
	Toronto OP	3/1/01	9/4/02
	Victoria	9/28/01	5/30/02
Kilimanj	Atlanta FMNH	3/22/02	6/30/02
	Boston MOS	3/15/02	
	Calgary EC	3/8/02	
	Cape Town ISA	3/15/02	
	Denver MNS	3/8/02	8/31/02
	Fort Worth	3/8/02	9/2/02
	Houston MNS	3/8/02	
	Kansas City Zoo	3/30/02	12/31/02
L5	Brisbane WBS	8/2/01	
	Sinsheim	10/26/96	
LAC	**Austin**	**4/20/02**	**8/30/02**
LOLL	Hull	3/1/02	6/30/02
LS	Duluth	12/21/01	
	Dwingeloo	5/1/01	4/30/03
	Goteborg	10/21/01	4/20/02
	Nuremburg	11/28/01	11/27/02
	Pensacola	3/8/02	9/1/02
LW	Alamogordo	1/1/02	6/30/02
	Atlanta FMNH	9/20/01	9/21/02
	Boston NEA	12/6/01	
	Charlotte	9/29/01	4/1/02
	Columbus COSI	1/19/02	5/24/02
	Lubbock	2/1/02	8/02
	Philadelphia	9/28/01	5/9/02
	Phoenix	6/1/01	6/1/02
	Richmond SMV	**4/15/02**	**12/31/02**
	Seoul	12/22/01	7/1/02
	Vancouver SW	6/30/01	6/30/02
MJTTM	Barcelona	5/3/01	5/2/02
	Corpus Christi	**3/22/02**	**9/22/02**
	Nagasaki SM	9/1/01	9/30/02
	Paris Geo	12/5/01	
	Sudbury	1/7/02	5/3/02
MOE	Amneville Gau	8/29/01	8/28/02
	Auckland	10/1/01	6/30/02
	Bandung	9/1/00	8/31/02
	Berlin CS	8/1/01	6/30/02
	Bochum IM	9/1/01	8/31/02
	Boston MOS	6/16/01	6/30/02
	Bournemouth She	**3/22/02**	**7/31/02**
	Branson	**4/19/02**	**4/18/03**
	Brussels	12/1/01	6/30/02
	Cape Town ISA	3/5/01	2/28/03
	Charleston SC	**4/16/02**	**11/16/02**
	Cincinnati	10/1/01	12/31/02
	Cocoa	10/15/01	10/14/02
	Copenhagen	12/1/01	5/31/02
	Hague	10/9/00	6/02
	Hartford Crn	**4/1/01**	**7/31/02**
	Kansas City Sci	2/1/02	7/30/02
	Las Vegas Imx	10/1/01	9/30/02
	Madrid	10/28/99	
	Melzo	1/1/02	6/30/02
	Munich	**4/2/01**	**12/31/02**
	New York Loe	**3/1/02**	**4/18/02**
	Norwalk	1/1/01	12/31/02
	Oakland	1/1/02	6/30/02
	Orlando SC	3/1/01	6/30/02
	Oslo	10/1/01	6/30/02
	Portland	11/2/01	6/15/02
	Raleigh Exp	11/16/01	5/31/02
	Sacramento Imx	10/1/01	6/30/02
	San Jose	**2/5/02**	**12/31/02**
	Shreveport	9/8/01	7/30/02
	Sioux Falls	**9/1/01**	**12/31/02**
	Sudbury	1/1/01	6/30/02
	Syracuse	**10/1/01**	**9/2/02**
	Toronto OP	10/1/01	5/31/02
	Valencia Spn	**1/3/02**	**6/30/02**
	Victoria	**11/5/01**	**6/30/02**
	Wuerzburg	**4/16/01**	**12/31/02**
MOF	Garden City	12/01	12/02
	Pensacola	11/8/96	
	Wash NASM	9/6/01	4/02
MOTM	Berlin Disc	5/31/01	5/31/02
MTA	Little Rock	1/19/02	
MTM	Edmonton Ody	1/9/98	12/31/02
	Hampton	9/10/98	6/30/02
	San Diego RHF	1/12/01	6/30/02
	San Jose	2/02	5/3/03
MWH	Atlanta FMNH	11/21/01	11/21/02
	Berlin CS	10/11/01	4/6/02
	Lucerne	11/2/01	4/22/02
	Wuerzburg	11/15/01	5/15/02
Niagara	Bandung	9/1/00	8/02
	Beijing	12/31/00	4/02
	Frankfurt IM	9/1/01	8/31/02
	Taejon NSM	1/1/02	12/31/02
	Tianjin	1/1/01	12/02
Nsync	Birmingham UK	2/02	
	Bristol	3/02	
	Grand Rapids JLT	**3/21/02**	**5/9/02**
	Hull	3/1/02	6/30/02
	Las Vegas Imx	3/1/02	9/30/02
	Lehi	3/1/02	6/30/02
	Lubbock	3/1/02	6/1/02
	Paris Geo	1/16/02	
OM	Berlin CS	1/23/02	6/30/02
	Copenhagen	3/23/02	8/31/02
	Frankfurt IM	11/1/01	11/30/02
	Munich	8/31/01	12/31/02
	Myrtle Beach	3/1/02	2/28/03
	Paris Geo	2/5/02	2/28/03
	Poitiers Imax	1/02	
	Tampa Cha	3/15/02	9/30/02
	Wuerzburg	11/15/01	5/30/02
OnGuard	Singapore DC	2/13/99	12/03
OO	Cathedral City	2/1/02	6/15/02
	Chiba City	**4/2/02**	**6/30/02**
	Columbus COSI	3/16/02	7/5/02
	Dallas SP	5/26/01	5/25/02
	Jersey City	9/4/01	5/02
	Los Angeles CSC	6/22/01	4/18/02
	Milwaukee	3/1/02	9/30/02
	Nagoya OT	**4/2/02**	**6/30/02**
	Philadelphia	9/28/01	4/4/02
	Regina	3/8/02	10/8/02
	Sagamihara	**4/23/02**	**9/30/02**
	San Diego NHM	3/31/01	12/31/02
	Seattle Dome	10/10/01	10/9/02
	Tijuana	10/18/01	12/31/02
	Valencia Spn	7/14/01	7/12/02
OrigLife	Paris Geo	6/26/01	
OTW	Dayton	9/1/00	5/31/02
Ozarks	Branson	1/93	12/03
PDF	**Oklahoma City**	**3/8/02**	**8/31/02**
Rheged	Penrith	7/1/00	
ROF	Cleveland	11/1/01	5/1/02
RSATM	Nuremburg	11/28/01	5/31/02
S&R	Bochum IM	9/1/01	8/31/02
	Frankfurt IM	9/1/01	8/31/02
	Wuerzburg	11/01	
SAA	Boston MOS	2/16/01	6/02
	Bradford	1/8/02	5/7/02
	Bristol	2/9/02	8/8/02
	Charleston SC	11/1/01	
	Charlotte	11/17/01	5/16/02
	Chattanooga	1/2/02	4/12/02
	Chicago Loe	2/15/02	5/24/02
	Cincinnati	2/2/02	5/24/02
	Denver MNS	**9/21/01**	**6/6/02**
	Duluth	10/15/01	
	Fort Worth	1/2/02	5/31/02
	Hutchinson	12/14/01	6/13/02
	Munich	6/14/01	6/13/02
	Norwalk	1/18/02	6/13/02
	Oslo	2/02	12/31/02
	Perth	2/14/02	
	Philadelphia	4/5/02	9/26/02
	Phoenix	2/16/02	8/15/02
	Pittsburgh CSC	**11/3/01**	**6/27/02**
	Saint Paul	2/7/02	6/13/02
	San Jose	2/02	10/3/02
	Sandy	8/24/01	8/23/02
	Stockholm	9/21/01	
	Sydney WBS	10/27/01	4/26/02
	Tampa MOSI	**11/16/01**	**6/27/02**
	Victoria	**3/8/02**	
SacrSite	Alamogordo	1/1/02	7/30/02
SC	Berlin Disc	10/11/01	4/10/02
SE	Nagasaki SM	8/14/01	8/31/02
	Puebla	3/15/02	9/14/02
Sedona	Sedona	3/28/98	12/31/03
SFTGS	Alamogordo	10/5/01	4/30/02

Film	Theater	Open	Close
SOA	Dallas AA	2/26/99	
Solarmax	**Branson**	**3/15/02**	**4/30/02**
	Huntsville	**3/15/02**	**3/14/03**
	Hutchinson	**3/15/02**	**3/14/03**
	Oakland	**9/15/00**	**3/30/03**
	Pittsburgh CSC	**4/13/02**	**10/17/02**
	Sandy	9/14/01	8/1/02
	Taipei AM	3/1/01	2/28/03
SOLOE	Bristol	4/00	4/02
SpaceSta	Auckland	4/19/02	4/04
	Chattanooga	4/19/02	5/23/03
	Dallas Cmk	4/19/02	4/05
	Garden City	4/19/02	5/05
	Karuizawa Sei	4/20/02	12/31/02
	Las Vegas Imx	**4/19/02**	**4/18/04**
	Los Angeles CSC	4/19/02	4/19/03
	Melbourne WBS	4/19/02	4/04
	Montreal VP	4/19/02	4/18/03
	Myrtle Beach	4/02	
	New Orleans	4/19/02	8/30/02
	New York Loe	**4/19/02**	**10/18/02**
	Osaka Sun	4/19/02	4/04
	Portland	4/19/02	4/19/03
	Sydney WBS	4/19/02	4/04
	Tokyo Sei 1	**4/25/02**	**4/30/04**
STTM	Berlin CS	10/12/00	
	Munich	**11/15/01**	**4/15/02**
	Wuerzburg	**12/13/00**	**12/31/02**
SupeSpee	Birmingham AL	3/23/02	8/30/02
	Branson	3/23/01	9/02
	Syracuse	9/1/97	6/30/02
T40	Belfast She	3/30/02	4/29/02
	Cincinnati	1/1/01	12/31/02
	Cleveland	3/1/02	9/30/02
	Houston MNS	5/17/01	1/3/03
	Norwalk	1/18/01	6/13/02
	Saint Louis SC	12/1/01	4/30/02
	Syracuse	2/9/02	6/30/02
T90	Norwalk	11/20/98	12/03
TBAA	Alamogordo	1/1/02	7/30/02
	Oakland	1/1/02	6/30/02
	Oklahoma City	3/8/02	8/31/02
TF	Gurnee	4/15/02	10/31/02
	Pensacola	7/2/96	
	Warner Robins	7/92	
	Wash NASM	7/1/76	
TR	Corsicana	12/14/01	9/7/02
	Portland	1/7/02	4/30/02
	Shreveport	6/29/01	6/30/02
	Vancouver SW	2/2/02	5/5/02
Trex	Belfast She	3/15/02	3/14/03
	Berlin CS	1/21/00	7/19/02
	Berlin Disc	1/14/00	7/31/02
	Bochum IM	9/1/01	8/30/02
	Boston NEA	2/1/02	1/31/03
	Brisbane WBS	6/30/01	6/30/02
	Bristol	4/4/01	4/02
	Brussels	9/1/00	6/30/02
	Cairo	4/25/02	4/24/03
	Cape Town ISA	3/1/01	5/31/02
	Cedar Rapids	3/17/02	6/1/02
	Frankfurt IM	9/1/01	8/31/02
	Jakarta	12/15/01	12/14/02
	Krakow IT	12/15/01	12/14/02
	London SM	7/21/01	7/20/02
	Malta	11/30/01	
	Manchester UCI	2/25/02	2/24/03
	Melbourne WBS	2/02	6/30/02
	Memphis Pink	11/3/01	5/26/02
	Menlyn ISA	2/02	4/30/02
	Nuremburg	2/7/02	2/6/03
	Oslo	4/12/00	12/31/02
	Poitiers Solido	2/1/00	1/31/03
	Saint Augustine	3/17/02	8/31/02
	San Francisco Loe	10/12/01	4/12/02
	Shanghai 3D	9/1/01	8/31/02
	Sinsheim	3/18/99	
	Stockholm	5/18/01	
	Villahermosa	**3/15/02**	**9/15/02**
	Wuerzburg	12/15/00	
TTL	Las Palmas	5/30/01	5/29/02
UGs	Ankara	4/27/01	
	Munich	2/1/02	
	Sinsheim	4/7/00	
	Syracuse	9/1/01	5/30/02
WABOS	Valencia Spn	5/1/00	5/31/03
WAMnv	Osaka Sci	3/1/02	5/31/02
	Paris Geo	1/10/00	
	Wuerzburg	3/20/02	11/30/02
WATE	**Branson**	**3/15/02**	**4/30/02**
Whales	Bochum IM	9/1/01	8/31/02
	Calgary SC	2/2/02	9/3/02
	Charleston SC	3/02	
	Chattanooga	10/1/01	4/1/02
	Frankfurt IM	9/1/01	8/31/02
	Hibbing	3/1/02	6/30/02
	Jupiter Crn	1/1/02	6/30/02
	Nagasaki SM	7/17/01	7/29/02
	Norwalk	1/1/01	12/31/02
	Sioux Falls	**9/1/01**	**6/3/02**
Wildfire	Roanoke	10/1/01	5/30/02
WOC	Goteborg	4/30/02	10/04
	Poitiers Imax 3D	1/1/02	12/04
Wolves	Anchorage	5/14/00	5/04
	Dallas SP	5/1/00	4/30/02
	Reno Fleisch	10/9/01	5/02
ZC	Zion	5/24/94	

April 2002 by Theater

Theater	Film	Open	Close
Addison Mar	BATB	1/1/02	5/02
Aguascalientes	BATB	1/1/02	5/02
Alamogordo	AlienAdv	3/1/02	
	LW	1/1/02	6/30/02
	SacrSite	1/1/02	7/30/02
	SFTGS	10/5/01	4/30/02
	TBAA	1/1/02	7/30/02
Alexandria	CV	3/1/02	2/28/03
Amneville Gau	E3D	6/27/01	6/30/02
	HaunCast	10/30/01	5/31/02
	MOE	8/29/01	8/28/02
Anchorage	Wolves	5/14/00	5/04
Ankara	BATB	1/1/02	5/02
	UGs	4/27/01	
Apple Valley Imx	BATB	1/1/02	5/02
	Bears	3/1/02	3/04
Atlanta FMNH	Kilimanj	3/22/02	6/30/02
	LW	9/20/01	9/21/02
	MWH	11/21/01	11/21/02
Auckland	BATB	1/1/02	5/02
	MOE	10/1/01	6/30/02
	SpaceSta	4/19/02	4/04
Austin	Cyberwor	11/17/01	5/24/02
	Dolphins	1/12/02	4/19/02
	LAC	**4/20/02**	**8/30/02**
Baltimore	BATB	1/1/02	5/02
	HB	3/02	10/31/03
	ITD	3/02	10/5/02
Bandung	GC	9/1/00	8/31/02
	MOE	9/1/00	8/31/02
	Niagara	9/1/00	8/02
Bangkok	BATB	1/1/02	5/02
	HaunCast	2/02	6/30/02
Barcelona	CDS	5/4/01	5/5/02
	CTPA	11/26/01	11/27/02
	Dolphins	10/15/00	
	E3D	5/11/00	6/30/02
	Everest	5/4/01	
	JIAC	11/1/01	
	MJTTM	5/3/01	5/2/02
Beijing	Niagara	12/31/00	4/02
Belfast She	BP	11/29/01	12/31/02
	Everest	11/29/01	1/28/03
	Extreme	**12/26/01**	**4/26/02**
	T40	3/30/02	4/29/02
	Trex	3/15/02	3/14/03
Berlin CS	AlienAdv	3/1/00	
	AllAcces	5/3/01	
	CDS	1/21/00	12/31/02
	Cyberwor	11/16/00	
	DIA	8/10/00	
	Extreme	4/5/01	6/1/02
	HaunCast	4/5/01	
	MOE	8/1/01	6/30/02
	MWH	10/11/01	4/6/02
	OM	1/23/02	6/30/02
	STTM	10/12/00	
	Trex	1/21/00	7/19/02
Berlin Disc	AEK	12/1/01	9/30/02
	E3D	2/26/99	6/30/02
	Extreme	**5/2/00**	**5/3/02**
	HaunCast	4/5/01	12/31/02
	HB	11/30/01	12/31/02
	ITD	6/1/01	5/31/02
	MOTM	5/31/01	5/31/02
	SC	10/11/01	4/10/02
	Trex	1/14/00	7/31/02
Birmingham AL	AJ	1/19/02	5/24/02
	SupeSpee	3/23/02	8/30/02
Birmingham UK	Cyberwor	9/29/01	
	DIS	9/29/01	
	HB	9/29/01	
	Nsync	2/02	
Bochum IM	AEK	9/1/01	8/30/02
	BP	9/1/01	3/1/03
	DIA	2/1/02	1/31/03
	Everest	11/1/01	10/31/02
	Galapago	9/1/00	8/31/02
	HaunCast	11/8/01	11/30/02
	MOE	9/1/01	8/31/02
	S&R	9/1/01	8/31/02

Theater	Film	Open	Close
	Trex	9/1/01	8/30/02
	Whales	9/1/01	8/31/02
Boston MOS	Bears	10/19/01	6/15/02
	Kilimanj	3/15/02	
	MOE	6/16/01	6/30/02
	SAA	2/16/01	6/02
Boston NEA	Galapago	2/1/02	1/04
	ITD	12/6/01	
	LW	12/6/01	
	Trex	2/1/02	1/31/03
Bournemouth She	Cyberwor	3/22/02	3/21/03
	GC	**3/22/02**	**7/31/02**
	HaunCast	3/22/02	9/30/02
	MOE	**3/22/02**	**7/31/02**
Bradford	E3D	5/1/01	6/30/02
	HaunCast	1/1/02	10/31/02
	HB	10/11/01	10/31/03
	SAA	1/8/02	5/7/02
Branson	AJ	3/15/02	4/15/02
	Beavers	3/15/02	5/2/02
	MOE	**4/19/02**	**4/18/03**
	Ozarks	1/93	12/03
	Solarmax	**3/15/02**	**4/30/02**
	SupeSpee	3/23/01	9/02
	WATE	**3/15/02**	**4/30/02**
Brisbane WBS	AEK	2/20/02	2/19/03
	AIWC	9/30/01	5/29/02
	Alaska	6/28/01	
	Cyberwor	12/13/01	
	HaunCast	9/13/01	
	HH	8/30/01	
	ITD	6/30/01	6/30/02
	L5	8/2/01	
	Trex	6/30/01	6/30/02
Bristol	Cyberwor	10/00	5/02
	DIS	**3/01**	**6/22/02**
	Dolphins	12/22/01	8/8/02
	HaunCast	8/25/01	8/25/02
	HB	10/15/01	10/15/02
	Nsync	3/02	
	SAA	2/9/02	8/8/02
	SOLOE	4/00	4/02
	Trex	4/4/01	4/02
Brussels	AllAcces	9/5/01	
	BATB	1/1/02	4/30/02
	CTPA	9/5/01	
	CV	7/1/01	
	Galapago	5/2/01	
	MOE	12/1/01	6/30/02
	Trex	9/1/00	6/30/02
Buffalo Reg	BATB	1/1/02	5/02
Buford Reg	BATB	1/1/02	5/02
Cairo	ITD	4/25/02	4/24/03
	Trex	4/25/02	4/24/03
Calgary EC	CTPA	9/21/01	
	HB	12/20/01	6/30/02
	Kilimanj	3/8/02	
Calgary FP	BATB	1/1/02	5/02
Calgary SC	Bears	7/28/01	7/28/02
	Beavers	2/15/00	
	E3Dcc	12/26/00	5/25/02
	Whales	2/2/02	9/3/02
Cape Town ISA	AllAcces	10/1/01	2/28/03
	Kilimanj	3/15/02	
	MOE	3/5/01	2/28/03
	Trex	3/1/01	5/31/02
Castle Rock	EMSH	3/92	
Cathedral City	GC	3/15/02	8/1/02
	JIAC	12/25/01	5/1/02
	OO	2/1/02	6/15/02
Cedar Rapids	Trex	3/17/02	6/1/02
Charleston SC	BATB	1/1/02	5/02
	ITD	11/20/00	12/31/02
	MOE	**4/16/02**	**11/16/02**
	SAA	11/1/01	
	Whales	3/02	
Charlotte	HB	2/2/02	2/28/03
	LW	9/29/01	4/1/02
	SAA	11/17/01	5/16/02
Chattanooga	ITD	5/3/96	5/3/03
	SAA	1/2/02	4/12/02
	SpaceSta	4/19/02	5/23/03
	Whales	10/1/01	4/1/02
Cheshire Oaks WVC		BATB	1/1/02
	5/02		
Chiba City	**OO**	**4/2/02**	**6/30/02**
Chicago Loe	BATB	1/1/02	5/02
	SAA	2/15/02	5/24/02
Chicago MSI	HB	10/12/01	7/18/02
Cincinnati	BP	1/1/01	12/31/02
	DIS	1/1/01	12/31/02
	MOE	10/1/01	12/31/02
	SAA	2/2/02	5/24/02
	T40	1/1/01	12/31/02
Cleveland	ROF	11/1/01	5/1/02
	T40	3/1/02	9/30/02
Cocoa	MOE	10/15/01	10/14/02
Colorado Sp'gs Cmk		BATB	1/1/02
	5/02		
Columbus COSI	LW	1/19/02	5/24/02
	OO	3/16/02	7/5/02
Columbus Mar	BATB	1/1/02	5/02
Coomera	Extreme	7/1/01	6/30/02
Copenhagen	E3Dcc	12/1/00	6/30/02
	HB	1/18/02	12/31/02
	JIAC	1/18/01	12/31/02
	MOE	12/1/01	5/31/02
	OM	3/23/02	8/31/02
Corpus Christi	**MJTTM**	**3/22/02**	**9/22/02**
Corsicana	TR	12/14/01	9/7/02
Dallas AA	SOA	2/26/99	
Dallas Cmk	BATB	1/1/02	5/02
	SpaceSta	4/19/02	4/05
Dallas SP	OO	5/26/01	5/25/02
	Wolves	5/1/00	4/30/02
Davenport	JIAC	3/16/02	7/12/02
Dayton	DIA	5/26/01	5/23/02
	OTW	9/1/00	5/31/02
Dearborn	BATB	1/1/02	5/02
Denver MNS	Kilimanj	3/8/02	8/31/02
	SAA	**9/21/01**	**6/6/02**
Denver UA	BATB	1/1/02	5/02
Detroit	HB	2/02	8/02
	JIAC	7/28/01	5/10/02
Dublin Reg	BATB	1/1/02	5/02
Duluth	Bears	3/02	
	LS	12/21/01	
	SAA	10/15/01	
Dwingeloo	HB	4/27/02	7/31/02
	LS	5/1/01	4/30/03
Edmonton FP	BATB	1/1/02	5/02
	HaunCast	2/02	6/30/02
Edmonton Ody	Alaska	2/15/02	5/16/02
	Bears	4/02	9/02
	MTM	1/9/98	12/31/02
Espinho	Dolphins	8/1/01	7/31/02
Fargo	BATB	1/1/02	5/02
Fort Lauderdale	Galapago	10/5/01	10/4/02
	GC	3/1/02	9/1/02
Fort Worth	Kilimanj	3/8/02	9/2/02
	SAA	1/2/02	5/31/02
Frankfurt IM	AEK	9/1/01	8/30/02
	BP	9/1/01	5/31/02
	Niagara	9/1/01	8/31/02
	OM	11/1/01	11/30/02
	S&R	9/1/01	8/31/02
	Trex	9/1/01	8/31/02
	Whales	9/1/01	8/31/02
Galveston	HaunCast	9/9/01	10/31/02
Garden City	IOTS	1/1/02	9/1/02
	MOF	12/01	12/02
	SpaceSta	4/19/02	5/05
Garza Garcia	CV	3/7/02	9/7/02
	Cyberwor	12/6/01	7/6/02
Glasgow	Everest	4/15/02	4/14/03
	GC	10/12/01	4/12/02
	HB	10/11/01	9/1/03
	ITD	3/1/02	2/28/03
Goteborg	ATSOT	10/2/01	10/04
	CV	2/2/02	1/31/03
	LS	10/21/01	4/20/02
	WOC	4/30/02	10/04
Grand Rapids JLT	AEK	2/02	11/15/02
	BATB	1/1/02	5/02
	CV	2/02	11/17/02
	Nsync	**3/21/02**	**5/9/02**
Guadalajara Ram	BATB	1/1/02	5/02
Gurnee	TF	4/15/02	10/31/02
Hague	CTPA	12/20/01	6/19/02
	Extreme	10/11/01	
	HB	10/10/01	
	MOE	10/9/00	6/02
Halifax	BATB	1/1/02	5/02
Hampton	Bears	11/13/01	5/13/02
	MTM	9/10/98	6/30/02
Harrisburg	Galapago	3/9/02	10/31/02
	ITD	9/9/99	8/31/02
Hartford Crn	BATB	1/1/02	5/02
	MOE	**4/1/01**	**7/31/02**
Hastings	AJ	2/1/02	8/31/02
	Dolphins	2/1/02	8/31/02
Hibbing	**GC**	**3/1/02**	**9/1/02**
	Whales	3/1/02	6/30/02
Hong Kong	BATB	1/1/02	5/02
Honolulu Con	BATB	1/1/02	5/02
	Extreme	2/02	12/31/02
Houston Edw	BATB	1/1/02	5/02
Houston MNS	Bears	10/26/01	
	Kilimanj	3/8/02	
	T40	5/17/01	1/3/03
Houston SCH	DIA	1/18/93	7/12/02
	DIS	7/30/94	7/12/02
Hull	AIWC	1/12/02	6/30/02
	HB	4/1/02	10/31/02
	LOLL	3/1/02	6/30/02
	Nsync	3/1/02	6/30/02
Huntsville	DIS	5/1/01	4/04
	Solarmax	**3/15/02**	**3/14/03**
Hutchinson	Bears	10/5/01	
	SAA	12/14/01	6/13/02
	Solarmax	**3/15/02**	**3/14/03**
Ichikawa	**CTPA**	**4/1/02**	**6/30/02**
Indianapolis CMI	AJ	3/18/02	5/30/02
	Bears	11/01	5/02
Indianapolis WR	Closed	1/15/01	5/02
Irvine Edw	BATB	1/1/02	5/02
Jackson MS	ATSOT	3/1/01	5/31/02

Theater	Film	Open	Close
Jakarta	Trex	12/15/01	12/14/02
Jersey City	HB	10/12/01	10/02
	JIAC	3/14/01	5/02
	OO	9/4/01	5/02
Jupiter Crn	BATB	1/1/02	5/02
	Whales	1/1/02	6/30/02
Kagawa	**Bears**	**4/1/02**	**9/8/02**
Kansas City Sci	ATSOT	11/16/01	4/30/02
	HB	10/19/01	9/30/02
	MOE	2/1/02	7/30/02
Kansas City Zoo	**AJ**	**4/1/02**	**5/20/02**
	BATB	1/1/02	5/02
	Kilimanj	3/30/02	12/31/02
Kaohsiung	CTPA	1/9/02	11/8/02
	Cyberwor	6/29/01	6/20/02
Karlshamn	E3Dcc	6/25/01	9/15/02
	Everest	9/15/01	9/15/02
Karuizawa Sei	BATB	1/1/02	5/31/02
	CTPA	3/20/02	7/20/02
	SpaceSta	4/20/02	12/31/02
Katoomba	CDS	12/10/01	6/10/02
King of Prussia UA	BATB	1/1/02	5/02
Kofu	CV	4/13/02	6/30/02
	GC	1/12/02	4/7/02
Krakow IT	AEK	12/15/01	6/11/03
	ITD	12/15/01	12/14/02
	Trex	12/15/01	12/14/02
Kuwait City	Cyberwor	12/25/00	12/24/02
	FOK	4/17/00	4/16/02
	ITD	12/25/00	12/24/02
La Coruna	BATB	1/1/02	9/30/02
Laie	Dolphins	5/1/01	4/04
Langley FP	BATB	1/1/02	5/02
Las Palmas	BATB	1/1/02	10/02
	TTL	5/30/01	5/29/02
Las Vegas Imx	BATB	1/1/02	5/02
	HaunCast	3/12/02	10/31/02
	MOE	10/1/01	9/30/02
	Nsync	3/1/02	9/30/02
	SpaceSta	**4/19/02**	**4/18/04**
Lehi	Nsync	3/1/02	6/30/02
Leon Exp	GN	12/1/01	5/31/02
Leon Ram	BATB	1/1/02	5/02
Lincolnshire Reg	BATB	1/1/02	5/02
Little Rock	MTA	1/19/02	
London BFI	BATB	12/27/01	5/02
	Cyberwor	12/01	
	HaunCast	12/01	
	ITD	1/02	6/02
London ONT	CTPA	9/23/01	4/1/02
	GC	10/2/01	4/1/02
	JIAC	12/15/01	6/30/02
London SM	HB	10/11/01	10/31/03
	Trex	7/21/01	7/20/02
Los Angeles CSC	AJ	9/1/01	4/15/02
	HB	10/14/01	9/30/02
	OO	6/22/01	4/18/02
	SpaceSta	4/19/02	4/19/03
Los Angeles Loe	BATB	1/1/02	5/02
	CTPA	9/14/01	
Los Angeles NA	BATB	1/1/02	5/02
Louisville	Extreme	3/16/02	9/02
	HB	1/5/02	6/02
Lubbock	AJ	11/16/01	5/15/02
	LW	2/1/02	8/02
	Nsync	3/1/02	6/1/02
Lucerne	Alaska	2/2/02	7/30/02
	BP	5/1/00	
	MWH	11/2/01	4/22/02

Theater	Film	Open	Close
Madrid	CDS	10/24/01	
	CTPA	3/15/02	2/28/03
	E3D	10/26/00	
	Extreme	**6/22/00**	**6/23/02**
	MOE	10/28/99	
Malta	Africa	2/8/01	
	E3D	3/02	
	Everest	12/6/00	
	Extreme	**12/6/00**	
	ITD	9/14/01	
	Trex	11/30/01	
Manchester UCI	**Cyberwor**	**11/10/00**	**5/9/02**
	E3D	8/3/01	6/30/02
	Everest	4/6/01	4/5/02
	HB	10/12/01	9/30/02
	Trex	2/25/02	2/24/03
Melbourne WBS	AEK	2/02	6/30/02
	AlienAdv	3/14/02	3/31/03
	BATB	1/1/02	5/02
	BP	2/02	6/30/02
	CDS	2/18/02	5/31/02
	HaunCast	9/13/01	9/30/02
	SpaceSta	4/19/02	4/04
	Trex	2/02	6/30/02
Melzo	MOE	1/1/02	6/30/02
Memphis Muv	BATB	1/1/02	5/02
Memphis Pink	JIAC	3/2/02	6/28/02
	Trex	11/3/01	5/26/02
Menlyn ISA	BATB	1/1/02	5/02
	BP	2/02	9/30/02
	GC	**4/1/02**	**10/31/02**
	Trex	2/02	4/30/02
Mexico City Pap	Bears	3/1/02	11/1/02
	HB	3/21/02	7/31/02
	JIAC	9/14/01	5/13/02
Miami Imx	BATB	1/1/02	5/02
	CTPA	3/4/02	9/3/02
Milan WVC	BATB	1/18/02	5/02
Milwaukee	AJ	11/9/01	6/13/02
	GC	9/29/01	6/13/02
	OO	3/1/02	9/30/02
Mississauga FP	BATB	1/1/02	5/02
Mobile	CTPA	1/9/02	6/10/02
	FEOC	1/1/02	7/1/02
Monrovia Krik	BATB	1/1/02	5/02
Montpellier Gau	AEK	6/13/01	6/12/02
	Cyberwor	1/1/01	12/03
Montreal FP	BATB	1/1/02	5/02
Montreal VP	AJ	10/15/01	4/15/02
	SpaceSta	4/19/02	4/18/03
Morelia Ram	BATB	1/1/02	5/02
Mumbai	GC	8/15/01	8/14/02
Munich	CDS	1/17/02	6/30/02
	Extreme	4/12/99	6/30/02
	GC	**4/2/01**	**12/31/02**
	MOE	**4/2/01**	**12/31/02**
	OM	8/31/01	12/31/02
	SAA	6/14/01	6/13/02
	STTM	**11/15/01**	**4/15/02**
	UGs	2/1/02	
Murrieta	BATB	1/1/02	5/02
Myrtle Beach	BATB	1/1/02	5/02
	HaunCast	2/02	12/31/02
	OM	3/1/02	2/28/03
	SpaceSta	4/02	
Nagano Hot	BATB	1/1/02	5/02
Nagasaki SM	MJTTM	9/1/01	9/30/02
	SE	8/14/01	8/31/02
	Whales	7/17/01	7/29/02

Theater	Film	Open	Close
Nagoya OT	**OO**	**4/2/02**	**6/30/02**
Nashville Reg	BATB	1/1/02	5/02
New Orleans	Antarc	9/30/01	4/1/02
	JIAC	1/9/02	7/9/02
	SpaceSta	4/19/02	8/30/02
New Rochelle Reg	BATB	1/1/02	5/02
New York AMNH	Closed	9/22/01	5/13/02
New York Loe	BATB	1/1/02	5/02
	CTPA	9/14/01	
	MOE	**3/1/02**	**4/18/02**
	SpaceSta	**4/19/02**	**10/18/02**
Newport	BATB	1/1/02	5/02
	ITD	2/02	8/31/02
Norwalk	MOE	1/1/01	12/31/02
	SAA	1/18/02	6/13/02
	T40	1/18/01	6/13/02
	T90	11/20/98	12/03
	Whales	1/1/01	12/31/02
Nuremburg	ATSOT	12/22/01	12/31/02
	BP	11/28/01	11/27/02
	Extreme	12/22/01	12/22/02
	GC	11/28/01	11/29/02
	LS	11/28/01	11/27/02
	RSATM	11/28/01	5/31/02
	Trex	2/7/02	2/6/03
Oakland	**Antarc**	**1/1/01**	**3/30/03**
	MOE	1/1/02	6/30/02
	Solarmax	**9/15/00**	**3/30/03**
	TBAA	1/1/02	6/30/02
Oklahoma City	CDS	10/19/01	5/31/02
	PDF	**3/8/02**	**8/31/02**
	TBAA	3/8/02	8/31/02
Ontario Edw	BATB	1/1/02	5/02
Orlando Muv	BATB	1/1/02	5/02
Orlando SC	CDS	3/22/02	7/31/02
	GC	3/8/02	9/27/02
	JIAC	9/29/01	
	MOE	3/1/01	6/30/02
Osaka Sci	WAMnv	3/1/02	5/31/02
Osaka Sun	BATB	1/1/02	5/02
	SpaceSta	4/19/02	4/04
Oslo	BATB	1/1/02	5/02
	HaunCast	2/02	6/30/02
	MOE	10/1/01	6/30/02
	SAA	2/02	12/31/02
	Trex	4/12/00	12/31/02
Oulu	AEK	5/1/01	4/30/02
Paris Geo	CDS	2/5/02	1/31/03
	CTPA	4/3/02	4/2/03
	MJTTM	12/5/01	
	Nsync	1/16/02	
	OM	2/5/02	2/28/03
	OrigLife	6/26/01	
	WAMnv	1/10/00	
Penrith	Everest	10/1/01	9/30/03
	Rheged	7/1/00	
Pensacola	LS	3/8/02	9/1/02
	MOF	11/8/96	
	TF	7/2/96	
Perth	AlienAdv	7/12/01	5/31/02
	AllAcces	11/22/01	
	Cyberwor	12/20/01	
	E3D	7/12/00	
	Extreme	9/10/01	
	SAA	2/14/02	
Philadelphia	AJ	1/11/02	6/6/02
	LW	9/28/01	5/9/02
	OO	9/28/01	4/4/02
	SAA	4/5/02	9/26/02

Theater	Film	Open	Close
Phoenix	LW	6/1/01	6/1/02
	SAA	2/16/02	8/15/02
Pitea	AlienAdv	12/25/01	12/25/02
Pittsburgh CSC	**SAA**	**11/3/01**	**6/27/02**
	Solarmax	**4/13/02**	**10/17/02**
Poitiers Imax	CTPA	2/1/02	1/31/03
	OM	1/02	
Poitiers Imax 3D	Cyberwor	2/1/01	1/06
	WOC	1/1/02	12/04
Poitiers Solido	Trex	2/1/00	1/31/03
Portland	Amazon	1/1/02	5/30/02
	MOE	11/2/01	6/15/02
	SpaceSta	4/19/02	4/19/03
	TR	1/7/02	4/30/02
Providence Imx	BATB	1/1/02	5/02
	CTPA	3/6/02	6/22/02
Puebla	Dolphins	11/1/01	4/30/02
	SE	3/15/02	9/14/02
Quebec	BATB	1/1/02	5/02
	CTPA	2/8/02	10/22/02
Raleigh Exp	GP	11/16/01	5/31/02
	MOE	11/16/01	5/31/02
Regina	Galapago	9/1/01	6/30/02
	OO	3/8/02	10/8/02
Reno Fleisch	JIAC	2/5/02	6/3/02
	Wolves	10/9/01	5/02
Richmond SMV	BATB	1/1/02	5/27/02
	CTPA	2/5/02	4/12/02
	JIAC	2/5/02	4/12/02
	LW	**4/15/02**	**12/31/02**
Roanoke	Wildfire	10/1/01	5/30/02
Rochester Cmk	ATSOT	2/8/02	4/20/02
	BATB	1/1/02	5/02
Rochester MSC	JIAC	10/25/01	
Sacramento Imx	BATB	1/1/02	5/02
	MOE	10/1/01	6/30/02
Sagamihara	**OO**	**4/23/02**	**9/30/02**
Saint Augustine	BATB	1/1/02	5/02
	Trex	3/17/02	8/31/02
Saint Louis SC	Dolphins	1/4/02	5/2/02
	T40	12/1/01	4/30/02
Saint Paul	SAA	2/7/02	6/13/02
Saitama	CTPA	3/9/02	6/2/02
San Antonio 2D	Alamo		
San Antonio 3D	BATB	1/1/02	5/02
San Diego NHM	OO	3/31/01	12/31/02
San Diego RHF	**AJ**	**10/5/01**	**5/16/02**
	Bears	**1/11/02**	**8/02**
	HB	**3/8/02**	**11/02**
	MTM	1/12/01	6/30/02
San Francisco Loe	BATB	1/1/02	5/02
	Trex	10/12/01	4/12/02
San Jose	BATB	1/1/02	5/02
	BP	2/5/02	5/3/03
	CV	2/02	10/1/02
	MOE	**2/5/02**	**12/31/02**
	MTM	2/02	5/3/03
	SAA	2/02	10/3/02
San Juan CC	BATB	1/1/02	5/02
San Simeon	HCBTD	8/17/96	
Sandton ISA	AEK	2/02	2/28/03
	Africa	3/15/02	
	AIWC	2/02	9/9/03
	BATB	1/1/02	5/02
	BP	2/02	2/28/03
Sandy	BATB	1/1/02	5/20/02
	SAA	8/24/01	8/23/02
	Solarmax	9/14/01	8/1/02
Seattle Dome	OO	10/10/01	10/9/02
Seattle PSC 1	HB	3/1/02	9/30/02
Seattle PSC 2	BATB	1/1/02	5/02
Sedona	Sedona	3/28/98	12/31/03
Seoul	LW	12/22/01	7/1/02
Shanghai 3D	Trex	9/1/01	8/31/02
Shanghai Dome	CTPA	12/18/01	12/17/02
	IOTS	9/1/01	8/31/02
Shreveport	AJ	3/17/02	11/1/02
	MOE	9/8/01	7/30/02
	TR	6/29/01	6/30/02
Singapore DC	E3D	6/1/01	5/31/02
	GC	5/26/01	7/3/02
	OnGuard	2/13/99	12/03
Singapore SC	BATB	1/1/02	5/02
	DIS	2/02	5/31/02
	DIS	3/11/02	5/19/02
Sinsheim	ITD	5/98	
	L5	10/26/96	
	Trex	3/18/99	
	UGs	4/7/00	
Sioux Falls	Alaska	2/2/02	6/14/02
	MOE	**9/1/01**	**12/31/02**
	Whales	**9/1/01**	**6/3/02**
Speyer IMAX	BATB	1/1/02	5/02
Speyer Imax	Extreme	2/02	6/1/02
Spokane	BATB	1/1/02	5/02
Stockholm	AEK	3/1/00	12/31/02
	Dolphins	11/24/00	
	E3Dcc	5/5/00	
	HB	11/30/01	
	JIAC	3/1/02	3/7/03
	SAA	9/21/01	
	Trex	5/18/01	
Strasbourg UGC	BATB	1/1/02	5/02
Sudbury	AIWC	9/4/01	10/7/02
	Galapago	9/4/01	6/30/02
	GF	1/00	12/02
	MJTTM	1/7/02	5/3/02
	MOE	1/1/01	6/30/02
Sydney WBS	**AlienAdv**	**8/28/01**	**12/31/02**
	CDS	12/24/99	5/31/02
	CTPA	3/14/02	3/04
	Galapago	6/30/01	6/30/02
	HaunCast	9/20/01	8/31/02
	JIAC	2/15/02	7/15/02
	SAA	10/27/01	4/26/02
	SpaceSta	4/19/02	4/04
Syracuse	**GC**	**4/1/01**	**5/17/02**
	MOE	**10/1/01**	**9/2/02**
	SupeSpee	9/1/97	6/30/02
	T40	2/9/02	6/30/02
	UGs	9/1/01	5/30/02
Taejon NSM	Niagara	1/1/02	12/31/02
Taichung NMNS	Cyberwor	1/1/02	12/31/02
	JIAC	8/28/01	7/7/02
Taipei AM	CTPA	7/5/01	6/30/02
	GN	3/30/01	9/30/02
	Solarmax	3/1/01	2/28/03
Taipei MCRC	Bears	7/1/01	7/1/02
Tampa Cha	BATB	1/1/02	5/02
	OM	3/15/02	9/30/02
Tampa MOSI	BATB	1/1/02	5/02
	SAA	**11/16/01**	**6/27/02**
Tampico Ram	BATB	1/1/02	5/02
Tempe Imx	BATB	1/1/02	5/02
	CTPA	**3/11/02**	**7/31/02**
Tianjin	Niagara	1/1/01	12/02
Tijuana	BATB	1/1/02	5/02
	OO	10/18/01	12/31/02
Tokyo Sei 1	**SpaceSta**	**4/25/02**	**4/30/04**
Tokyo TSC	**Bears**	**3/2/02**	**6/23/02**
Toronto FP	Africa	10/15/01	5/25/02
	BATB	1/1/02	5/02
Toronto OP	**Africa**	**10/15/01**	**5/25/02**
	BP	9/25/97	5/31/02
	CTPA	9/15/01	9/15/02
	Dolphins	3/1/00	9/4/02
	Everest	3/1/99	9/4/02
	JIAC	3/1/01	9/4/02
	MOE	10/1/01	5/31/02
Toronto OSC	CDS	6/23/01	
	Cyberwor	11/10/00	5/3/02
	HB	10/12/01	10/12/02
	IOTS	1/8/01	
Tulsa Cmk	BATB	1/1/02	5/02
Umhlanga ISA	BATB	1/1/02	5/02
Valencia Edw	BATB	1/1/02	5/02
Valencia Spn	BP	9/1/01	8/30/02
	MOE	**1/3/02**	**6/30/02**
	OO	7/14/01	7/12/02
	WABOS	5/1/00	5/31/03
Vancouver Imx	BATB	1/1/02	5/02
Vancouver SW	LW	6/30/01	6/30/02
	TR	2/2/02	5/5/02
Vantaa	Everest	9/1/01	8/30/02
Victoria	**Alaska**	**6/1/01**	**9/19/02**
	GF	1/17/02	9/16/02
	JIAC	9/28/01	5/30/02
	MOE	**11/5/01**	**6/30/02**
	SAA	**3/8/02**	
Villahermosa	**Trex**	**3/15/02**	**9/15/02**
Virginia Beach	BATB	1/1/02	5/02
Warner Robins	TF	7/92	
Warsaw IT	BATB	1/1/02	5/02
	Cyberwor	2/02	9/6/02
Wash NASM	AIWC	5/01	4/02
	CV	8/8/96	
	MOF	9/6/01	4/02
	TF	7/1/76	
Wash NMNH	Africa	10/11/01	4/10/02
	Everest	10/11/01	10/10/02
	Galapago	10/27/99	
West Nyack Imx	BATB	1/1/02	5/02
	HB	3/11/02	9/30/02
Winnipeg	BATB	1/1/02	5/02
	HB	3/1/02	9/30/02
Woodbridge FP	BATB	1/1/02	5/02
Woodridge Cmk	BATB	1/1/02	5/02
Wuerzburg	BP	11/01	
	Cyberwor	12/15/00	
	Galapago	12/15/00	
	GC	7/1/01	
	HaunCast	12/1/01	7/31/02
	ITD	11/01	
	MOE	**4/16/01**	**12/31/02**
	MWH	11/15/01	5/15/02
	OM	11/15/01	5/30/02
	S&R	11/01	
	STTM	**12/13/00**	**12/31/02**
	Trex	12/15/00	
	WAMnv	3/20/02	11/30/02
Yellowstone	Bears	3/02	3/03
	Extreme	11/1/99	10/31/02
Yokohama SC	CTPA	3/23/02	3/22/03
Zion	GAW	5/01	5/02
	ZC	5/24/94	

Key to Film Abbreviations

Film	Title	Year		Dist
AEK	Africa's Elephant Kingdom	1998		IMAX
Africa	Africa: the Serengeti	1994		HMNS
AIWC	Adventures in Wild California	2000		MFF
AJ	Amazing Journeys	1999		HMNS
Alamo	Alamo: The Price of Freedom	1988		MFF
Alaska	Alaska: Spirit of the Wild	1997		HMNS
AlienAdv	Alien Adventure	1999	3D	nWP
AllAcces	All Access	2001		IMAX
Amazon	Amazon	1997		MFF
Antarc	Antarctica	1991		MSI
ATSOT	Across the Sea of Time	1995	3D	SPC
BATB	Beauty and the Beast	2002		BVP
Bears	Bears	2001		PCI
Beavers	Beavers	1988		SLC
BP	Blue Planet	1990		IMAX
CDS	Cirque du Soleil: Journey of Man	1999	3D	SPC
CTPA	China: The Panda Adventure	2001		IMAX
CV	Cosmic Voyage	1996		IMAX
Cyberwor	Cyberworld 3D	2000	3D	IMAX
DIA	Dream is Alive, The	1985		IMAX
DIS	Destiny in Space	1993		IMAX
Dolphins	Dolphins	2000		MFF
E3D	Encounter in the Third Dimension	1999	3D	nWP
E3Dcc	Enc. in the Third Dim. (ColorCode 3D)	2000		nWP
EMSH	Eruption of Mount St. Helens	1980		DCI
Everest	Everest	1998		MFF
Extreme	Extreme	1999		EP
FEOC	First Emperor of China	1989		TVA
FOK	Fires of Kuwait	1992		IMAX
Galapago	Galapagos	1999	3D	IMAX
GAW	Great American West	1996		JQH
GC	Grand Canyon: The Hidden Secrets	1985		DCI
GF	Gold Fever	1999		SKF
GN	Great North	2000		TVA
GP	Greatest Places	1998		SMM
HaunCast	Haunted Castle	2001	3D	nWP
HB	Human Body, The	2001		nWP
HCBTD	Hearst Castle: Building the Dream	1996		DCI
HH	Hidden Hawaii	1992		DCI
IOTS	Island of the Sharks	1999		IMAX
ITD	Into the Deep	1994	3D	IMAX
JIAC	Journey into Amazing Caves	2001		MFF
Kilimanj	Kilimanjaro: To The Roof of Africa	2002		HMNS
L5	L5: First City in Space	1996	3D	IMAX
LAC	Lewis and Clark	2002		DCI
LOLL	Legend of Loch Lomond, The	2002		SKF
LS	Living Sea, The	1994		MFF
LW	Lost Worlds: Life in the Balance	2001		PCI
MJTTM	Michael Jordan To the Max	2000		GSF
MOE	Mysteries of Egypt	1998		DCI
MOF	Magic of Flight	1997		MFF
MOTM	Mystery of the Maya	1995		TVA
MTA	Mark Twain's America	1998	3D	SPC
MTM	Mission to Mir	1997		IMAX
MWH	Majestic White Horses, The	2001		MRF
Niagara	Niagara	1987		DCI
Nsync	'N Sync: Bigger than Live	2001		RBFC
OM	Ocean Men	2001		nWP
OnGuard	On Guard	1999		unk
OO	Ocean Oasis	2000		SFI
OrigLife	Origins of Life	2001		GEO
OTW	On The Wing	1986		IMAX
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993		IMAX
PDF	Patrouille de France, La	1999		DCI
Rheged	Rheged: The Lost Kingdom	2000		unk
ROF	Ring of Fire	1991		SMM
RSATM	Rolling Stones At the Max	1991		IMAX
S&R	Siegfried and Roy: The Magic Box	1999	3D	IMAX
SAA	Shackleton's Antarctic Adventure	2001		NOVA
SacrSite	Sacred Site (aka NOTC)	1986		DCI
SC	Storm Chasers	1995		MFF
SE	Special Effects	1996		IMAX
Sedona	Sedona: The Spirit of Wonder	1998		unk
SFTGS	Search for the Great Sharks	1992		SMM
SOA	Spirit of American	1999		unk
Solarmax	Solarmax	2000		MSI
SOLOE	Secret of Life on Earth	1996		IMAX
SpaceSta	Space Station	2002	3D	IMAX
STTM	Ski to the Max	2000		WBF
SupeSpee	Super Speedway	1997		SLC
T40	Titanica (short)	1992		IMAX
T90	Titanica (long)	1992		IMAX
TBAA	To Be An Astronaut	1992		DCI
TF	To Fly!	1976		MFF
TR	Thrill Ride	1997		SPC
Trex	T-Rex: Back to the Cretaceous	1998	3D	IMAX
TTL	To The Limit	1989		MFF
UGs	Ultimate G's: Zac's Flying Dream	2000	3D	GSF
WABOS	We Are Born of Stars	1985	3D	IMAX
WAMnv	Water and Man (new ver.)	2000		XL
WATE	Wild Australia: The Edge	1997		BFI
Whales	Whales	1997		DCI
Wildfire	Wildfire: Feel the Heat	1999		PCI
WOC	Wings of Courage	1994	3D	SPC
Wolves	Wolves	1999		PCI
ZC	Zion Canyon	1994		WCPI

April 2002 Bookings Count

#	Film	#	Film	#	Film	#	Film	#	Film
96	BATB	11	LW	4	AllAcces	2	L5	1	PDF
38	MOE	10	Dolphins	4	DIA	2	SE	1	Rheged
30	Trex	10	Galapago	4	E3Dcc	2	WOC	1	ROF
27	HB	10	Whales	4	MTM	1	Alamo	1	RSATM
26	SAA	9	E3D	4	MWH	1	Amazon	1	SacrSite
25	CTPA	9	OM	4	TF	1	EMSH	1	SC
19	JIAC	8	CV	4	TR	1	FEOC	1	Sedona
18	Cyberwor	8	Kilimanj	4	UGs	1	FOK	1	SFTGS
18	HaunCast	8	Nsync	3	IOTS	1	GAW	1	SOA
17	GC	7	Solarmax	3	MOF	1	GP	1	SOLOE
16	ITD	7	T40	3	S&R	1	HCBTD	1	T90
16	SpaceSta	6	AlienAdv	3	STTM	1	HH	1	TTL
15	Bears	6	DIS	3	SupeSpee	1	LAC	1	WABOS
15	OO	5	Africa	3	TBAA	1	LOLL	1	WATE
14	Extreme	5	AIWC	3	WAMnv	1	MOTM	1	Wildfire
13	BP	5	Alaska	3	Wolves	1	MTA	1	ZC
12	AJ	5	ATSOT	2	Antarc	1	OnGuard		
11	AEK	5	LS	2	Beavers	1	OrigLife		
11	CDS	5	MJTTM	2	GF	1	OTW		
11	Everest	5	Niagara	2	GN	1	Ozarks		

Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold.**

Academy of Motion Picture Arts and Sciences
8949 Wilshire Boulevard
Beverly Hills, CA 90211-1972 USA
Tel: 310-247-3000
www.oscars.org

Academy of Television Arts and Sciences
5230 Lankershim Blvd.
North Hollywood, CA 91601 USA
Tel: 818 754 2800
Fax: 818 761 2827
www.emmys.org

Advanced Image Systems, Inc.
371 First St
Los Altos, CA 94022 USA
Tel: 650-949-2773
Fax: 650-948-1596
www.advancedimagesystems.com

aGepro Cinéma
100 Rue de Sevres
Boulogne, 92100 FRANCE
Tel: +33-1-46 03 01 77
Fax: +33-1-48 25 86 17

Blue Sky AB
Box 229
Vasteras, SE-72106 SWEDEN
Tel: +46-21-189597
Fax: +46-21179119

Boston Light and Sound
290 N. Beacon Street
Boston, MA 02135 USA
Tel: 617 787-3131
Fax: 617 787-4257
www.blsi.com

Buena Vista Pictures Distribution **BVP**
350 S. Buena Vista Street
Burbank, CA 91521-1232 USA
Tel: 818-560-6200
www.disney.go.com

Children's Museum of Indianapolis
3000 North Meridian Street
P.O. Box 3000
Indianapolis, IN 46206 USA
Tel: 317-924-5431
Fax: 317-921-4019
www.childrensmuseum.org

Ciudad De Las Artes Y De Las Ciencias, S.A.
Calle Arzobisop Mayoral 14-2
Valencia, 46002 SPAIN
Tel: +34-6-352-5507
Fax: +34-6-352-6023

Classification and Rating Administration
15503 Ventura Boulevard
Encino, CA 91436 USA
www.filmratings.com/

Crown Theatres
64 Main Street
South Norwalk, CT 06854-2716 USA
Tel: 203-846-8800
www.crowntheatres.com/

Dentsu Tec, Inc. **DTI**
1-8-9 Tsukiji, Chuo-ku
Tokyo, 104-8411 JAPAN
Tel: +81-3-5551-9306
Fax: +81-3-5551-8810

Destination Cinema, Inc. **DCI**
4155 Harrison Boulevard, Ste 210
Ogden, UT 84403 USA
Tel: 801-392-2001
Fax: 801-392-6703
www.destinationcinema.com

EarthShip Productions
3806 Cross Creek Road, Ste D
Malibu, CA 90265 USA
Tel: 310-317-9477
Fax: 310-317-9158
www.earthship.tv

Edwards Theatres Circuit, Inc.
300 Newport Center Drive
Newport Beach, CA 92660 USA
Tel: 949-640-4600
Fax: 949-721-7170
www.edwardscinemas.com/

Equus Films
53-55 Brisbane Street
Surry Hills
Sydney, 2010 AUSTRALIA
Tel: +61-2-9281-1266
Fax: +61-2-9281-3269

Euromax
c/o NMPFT
Bradford, West Yorkshire BD1 1NQ ENGLAND, UK
Tel: +44 1274 203-360
Fax: +44-1-274 770-199
www.euromax.org

Extreme Productions **EP**
4107A - 11 Street S.E.
Calgary, AB T2G 3H1 CANADA
Tel: 403-263-6036
Fax: 403-263-6130
www.extreme70mmfilm.com

Force Corporation Ltd.
82 Symonds St, Lvl 5
PO Box 2384
Auckland, NEW ZEALAND
Tel: +64 9 309 9137
Fax: +64 9 307 2522

Giant Screen Films **GSF**
500 Davis St., Suite 1005
Evanston, IL 60201 USA
Tel: 847-475-9140
Fax: 847-475-9145
www.giantscreensports.com

Giant Screen Theater Association
444 Cedar St, Ste 810
Piper Jaffray Plaza
Saint Paul, MN 55101 USA
Tel: 651-292-9884
Fax: 651-292-9901
www.giantscreentheater.com

Goto Optical Manufacturing Co. **GOTO**
4-16 Yazaki-cho
Fuchu-shi
Tokyo, 183-8530 JAPAN
Tel: +81-423-62 5311
Fax: +81-423-61 9571

Graphic Films Corporation **GFC**
3341 Cahuenga Boulevard West
Hollywood, CA 90068 USA
Tel: 323-851-4100
Fax: 323-851-4103
www.graphicfilms.com

Gulliver
31/33 rue Madame de Sanzillon
Clichy, 92110 FRANCE
Tel: +33-1 55 21 83 70
Fax: +33-1 55-21-83-79
www.gulliverlab.com

Hemisferic
Avda. Instituto Obrero de Valencia s/n
Esq. Autovia de "El Saler"
Valencia, 46013 SPAIN
Tel: +34-96-197-4600
Fax: +34-96 197-4627
www.cac.es

Henry Doorly Zoo
3701 South Tenth Street
Omaha, NE 68107-2200 USA
Tel: 402-733-8401
Fax: 402-733-4415
www.omahazoo.com

Houston Museum of Natural Science **HMNS**
1 Hermann Circle Drive
Houston, TX 77030-1799 USA
Tel: 713-639-4600
Fax: 713-523-4125
www.hmns.org

Imagica USA, Inc.
5320 McConnell Avenue
Los Angeles, CA 90066-7026 USA
Tel: 310-305-8081
Fax: 310-305-7563

Imagine Entertainment
9465 Wilshire Blvd.
Beverly Hills, CA 90212 USA
Fax: 310-858-2011
www.imagine-entertainment.com

Imax Corporation **IMAX**
2525 Speakman Drive
Mississauga, ON L5K 1B1 CANADA
Tel: 905-403-6500
Fax: 905-403-6450
www.imax.com

IMAX New Zealand
PO Box 7386
Auckland, NEW ZEALAND
Tel: +64-9 303 3345
Fax: +64-9-303-3346
www.imax.nz.co.nz

Imax Space Ltd.
45 Charles Street East, Ste 402
Toronto, ON M4Y 1S2 CANADA
Tel: 416-960-4434

IMAX Theatre Perth
PO Box 170
Northbridge
Perth, WA 6865 AUSTRALIA
Tel: +61-8 9328 0600
Fax: +61-8-9328-0650
www.imax.com.au

Iwerks Entertainment **IWRK**
4520 West Valerio Street
Burbank, CA 91505-1046 USA
Tel: 818-841-7766
Fax: 818-840-6188
www.iwerks.com

James D. Stern Productions
676 N Michigan, Ste 3600
Chicago, IL 60611 USA
Tel: 312-787-2205
Fax: 312-787-2208

Kennedy Marshall Company
1351 4th Street, 4th floor
Santa Monica, CA 90401 USA
Tel: 310-656-8400
Fax: 310-656-8430

Kilimanjaro, Inc.
156 Western Ave, Ste 219
Boston, MA 02134 USA
Tel: 617-332-3802
Fax: 617-787-5556

Kinoton GmbH
Industriestr. 20 a
Germering, 82110 GERMANY
Tel: +49 89- 89 44 46-0
Fax: +49 89- 8 40 20 02
www.kinoton.com

Large Format Cinema Association
4205 McConnell Blvd
Los Angeles, CA 90006 USA
Tel: 310-823-4901
Fax: 310-823-4931

Living Pictures Pty Ltd.
83 Frenchs Forest Road
Seaforth, NSW 2092 AUSTRALIA
Tel: +61-2-9949-5199
Fax: +61-2-9949-4977

MacGillivray Freeman Films, Inc. **MFF**
P.O. Box 205
2470 South Coast Highway
Laguna Beach, CA 92652 USA
Tel: 949-494-1055
Fax: 949-494-2079
www.macfreefilms.com

Machine Age Films, LLC
4048 Benedict Canyon Dr
Sherman Oaks, CA 91423 USA
Tel: 818-763-1937
Fax: 818-763-1937
www.machineagefilms.com

Media Technology Source, Inc.
10501 Florida Avenue South
Minneapolis, MN 55438 USA
Tel: 612-829-0161
Fax: 612-829-0166
www.mediatechsrc.com

MegaSystems, Inc. **MEGA**
1515 Locust Street, Ste 700
Philadelphia, PA 19102 USA
Tel: 215-546-5300
Fax: 215-546-2443
www.megasystem.com

Minolta Planetarium Co., Ltd.
2-30, Toyotsu-Cho, Suita
Osaka, 564 JAPAN
Tel: +81-6-386-2050
Fax: +81-6-386-2027

Motion Picture Association of America
1600 I St NW
Washington, DC 20006 USA
Tel: 202-293-1966

Motion Picture Sound Editors
10061 Riverside Drive, PMB 751
Toluca Lake, CA 91602-2550 USA
Tel: 818-506-7731
Fax: 818-506-7732
www.mpse.org

MR-Film **MRF**
Auhofstrasse 70
Vienna, A-1130 AUSTRIA
Tel: +43-1-876-8715
Fax: +43-1-876-8715
www.mr-film.com

MSM Design, Inc.
12480 East Hayden Lake Road
Hayden Lake, ID 83835 USA
Tel: 208-772-7612
Fax: 208-772-2045

Museum of Science and Industry **MSI**
57th Street and Lake Shore Drive
Chicago, IL 60637-2093 USA
Tel: 773-684-1414
Fax: 773-684-5678
www.msichicago.org

National Aeronautics and Space Administration
500 E Street, SW
Washington, DC 20024 USA

National Air and Space Museum
6th Street and Independence Avenue, SW
Washington, DC 20560 USA
Tel: 202-357-1675
Fax: 202-357-1652
www.nasm.si.edu/nasm/IMAX/

National Film Board of Canada
P.O. Box 6100, Station A
Montreal, QC H3C 3H5 CANADA
Tel: 514-283-8953
Fax: 514-496-2573

National Geographic Films
1145 17th Street, NW
Washington, DC 20036 USA
Tel: 202-857-7000
Fax: 202-775-6590
www.nationalgeographic.com/main.html

National Science Foundation
4201 Wilson Blvd.
Arlington, VA 22230 USA
Tel: 703-292-8600
www.nsf.gov

National Wildlife Productions
11100 Wildlife Center Drive
Reston, VA 20190 USA
Tel: 703-438-6077
www.nwf.org/nwp

nWave Pictures
10839 Washington Blvd.
Culver City, CA 90232 USA
Tel: 310-815-2880
Fax: 310-845-1716
www.nwave.com

nWave Pictures Distribution **nWP**
34 E. Putnam Ave, Suite 103
Greenwich, CT 06830 USA
Tel: 203-661-5678
Fax: 203-661-5556
www.nwave.com

O Entertainment
31878 Camino Capistrano, Suite 101
San Juan Capistrano, CA 92675 USA
Tel: 949-443-3222
Fax: 949-443-3223

Pacific News Group
206 N. Kennebec Drive
Anaheim, CA 92807 USA
Tel: 714-921-9656
Fax: 714-921-9656

Panavision Inc.
6219 De Soto Avenue
Woodland Hills, CA 91367 USA
Tel: 818-316-1000
Fax: 818-316-1021

Directory, cont'd

Primesco Communications, Inc. **PCI**
1200 McGill College, Suite 2210
Montreal, QC H3B 4G7 CANADA
Tel: 514-874-9551
Fax: 514-874-9068
www.primesco.com

Principal Media Group
Picture House
65 Hopton Street, Bankside
London, SE1 9LR ENGLAND, UK
Tel: +44-20-7928-9287
Fax: +44-20-7928-9886
www.principalmedia.com

Productions Dussart **PD**
14, rue des Carrières
Suresnes, 92150 FRANCE
Tel: +33 1 4204 6645
Fax: +33 1 4204 6645
www.orlifelargeformat.com

Productions Pascal Blais, Inc. **PPB**
1155 rue Wellington
Montreal, QC H3C 1V9 CANADA
Tel: 514-989-9772
Fax: 514-989-7018

Really BIG Film Corp. **RBFC**
423 S. Arnaz Dr.
Los Angeles, CA 90048 USA
Tel: 310-273-8831
Fax: 310-278-2215
www.rbfcinc.com

Regal Cinemas Corporation
7132 Commercial Park Drive
Knoxville, TN 37918 USA
Tel: 865-922-1123
Fax: 865-922-3188
www.regalcinemas.com
Regal Entertainment Group
9110 East Nichols Ave., Ste. 200
Englewood, CO 80112 USA
Tel: 303-792-3600
Fax: 303-792-8221
www.regalcinemas.com

Sacred Planet Project, Ltd.
418 Hoover Street
Nelson, BC V1L 4W7 CANADA
Tel: 250-354-0528
Fax: 250 354-0520

Science Museum of Minnesota **SMM**
120 W. Kellogg Blvd.
Saint Paul, MN 55102 USA
Tel: 651-221-9444
Fax: 651-221-9433
www.smm.org

Science Station
427 First Street, SE
Cedar Rapids, IA 52401-1808 USA
Tel: 319-363-4629
Fax: 319-366-4590
www.sciencestation.org

SHOWperfect, Inc.
4680 E. Los Angeles Avenue, Ste B
Simi Valley, CA 93063 USA
Tel: 805-577-0907
Fax: 805-578-1599
www.showperfect.com

SK Films, Inc. **SKF**
163 Queen Street East, Ste 100
Toronto, ON M5A 1S1 CANADA
Tel: 416-363-1411
Fax: 416-363-1428
www.skfilms.com/

Sky East, Inc. **SEI**
Mita Higashimon Bldg. Suite 401
2-13-9 Mita, Minato-ku
Tokyo, 108-0073 JAPAN
Tel: +81-3 3798-1118
Fax: +81-3-3798-1125

Sky High Entertainment, Inc.
840 Begin Street
Quebec, QC G1S 4R1 CANADA
Tel: 418-682-1443
Fax: 418-682-1655
www.shemovie.com

Sony Pictures Classics, Large Format **SPC**
550 Madison Avenue, 8th Floor
New York, NY 10022 USA
Tel: 212-833-8390
Fax: 212-833-8570

Stephen Low Company **SLC**
795 Carson Ave, Suite 6
Dorval, QC H9S 1L7 CANADA
Tel: 514-633-6036
Fax: 514-633-6035
www.stephenlow.com

Summerhays Films, Inc. **SFI**
13234 Polvera Avenue
San Diego, CA 92128 USA
Tel: 858-674-6000
Fax: 858-674-6006

Super 70 Entertainment, Inc.
17885 133rd Way
Jupiter, FL 33478 USA
Tel: 305-663-9339
Fax: 305-663-9336

TAARNA Studios
305 de la Commune Ouest, Suite 100
Montreal, QC H2Y 2E1 CANADA
Tel: 514-844-8448
Fax: 514-811-8844
www.taarnastudios.com

Texas State History Museum Foundation
816 Congress Ave, Ste 1100
Austin, TX 78701 USA
Tel: 512-493-5705

Tim Liversedge Productions
P.O. Box 236
Maun, BOTSWANA
Tel: +267-662340
Fax: +267-662643

TVA International Large-Format **TVA**
465 McGill, 9th floor
Montreal, QC H2Y 4A6 CANADA
Tel: 514-844-1761
Fax: 514-985-4459

United Artists Theatres
911 0 E. Nichols Ave., Ste. 200
Englewood, CO 80112-3405 USA
Tel: 303-792-3600
Fax: 303-790-8907
www.uatc.com

Volcanic Ocean Films
795 Carson Ave, Suite 6
Dorval, QC H9S 1L7 CANADA
Tel: 514-633-6036
Fax: 514-633-6035

Walden Media **WM**
10 East 40th St, 26th Fl
New York, NY 10016 USA
Tel: 212-689-5420
Fax: 212-689-5437
www.walden.com

Walt Disney Pictures
500 S. Buena Vista St.
Burbank, CA 91521 USA
Tel: 818-560-2039

WGBH Enterprises **WGBH**
1964 N. Howe Street, Suite 3
Chicago, IL 60614 USA
Tel: 312-255-1370
Fax: 312-255-1372

Willy Bogner Filmproduktion GmbH **WBF**
Sankt-Veit-Strasse 4
Munich, Bavaria D-81673 GERMANY
Tel: +49-89-43606-545
Fax: +49-89-43606-503
www.skitothemax.com

World Cinemax Productions, Inc. **WCPI**
130 North Butte Street, Suite A
Willows, CA 95988 USA
Tel: 530-934-8827
Fax: 530-934-3061

XLargo **XL**
108 bis rue Championnet
Paris, 75018 FRANCE
Tel: +33-1-42 59 56 26
Fax: +33-1 42 59 56 28
www.xlargo.com

Classified Ads

POSITIONS SOUGHT

LF Project Manager / Designer

Progressive project manager and design professional with over five years' experience in the large-format industry is seeking a position or consultancy work with a client currently developing plans for a large-format theater. Will act as theater client's representative in dealing with large-format equipment supplier, design consultants, and contractors to effect design, control costs, and oversee project. Most recently with IMAX Corporation, I have designed and developed a number of large-format theaters throughout North America.

Contact Joe Chimenti at 905-465-5279 or at JChimenti@aol.com.

Experienced LF Producer/Line Producer

Looking to explore interesting and challenging opportunities. I have successfully produced 15/70 (IMAX), 5/70 2D and 3D, 8/70 3D, 35mm 3D, and high-definition (including 24p) 3D films. I have also completed feature films, television shows, and commercials. I have a strong visual effects background, including supervising effects for large-format and television projects. All of these have come in on time and on budget. I hold dual American and British citizenship, which allows me to work throughout Europe.

Please contact me at budapest@earthlink.net or at 818-710-8860.

POSITIONS OPEN

Chief Projectionist

Chief Projectionist. IMAX 3-D experience preferred. Salary negotiable. Lozier IMAX Theater at Omaha's **Henry Doorly Zoo**. Contact Randy Wisthoff, Associate Zoo Director. (402) 733-5587. randyw@omahazoo.com

Projection Manager

IMAX Ltd. is seeking a Projection Manager for the **Simons IMAX Theatre at the New England Aquarium** in Boston, Massachusetts. The position is available immediately. The Projection Manager is responsible for managing all technical operations within this 400-seat theater. This includes the operation, care, and maintenance of the IMAX GT 3D projection equipment, as well as the a/v equipment for all screenings and facility rentals in the theatre. The Projection Manager is responsible for hiring, training, supervising, and scheduling projectionists; maintaining the high quality of presentations; shipping, receiving, storage, and assembly of film prints and soundtracks; assisting IMAX personnel with scheduled service; maintaining the inventory of spare parts; and other special projects. The ideal candidate is a team player with outstanding technical skills, and a capable trainer with a hands-on approach to ownership of the projection area. Interested parties should submit a current résumé via mail, fax or e-mail, in confidence, to:

Derek Threinen
Director, Simons IMAX Theatre
New England Aquarium
Central Wharf
Boston, MA 02110-3399 U.S.A.
Fax: 617-720-5098
E-mail: dthreinen@imax.com

LF Examiner SUBSCRIPTION ORDER FORM

Enter my one-year subscription (11 monthly issues) to LF Examiner for US$327. ($US377 outside North America).
I understand that if *at any time* I am not completely satisfied I can receive a refund of my *full subscription price*.

❑ Bill me ❑ Visa ❑ Mastercard ❑ AmEx ❑ Check ❑ Purchase Order

Credit card account: _____ exp _____

Name *(please print)* _____ Signature _____

Company _____ Phone number _____

Address _____ Fax number _____

City _____ State/Province _____ Zip/Postal Code _____ Country _____ E-mail address _____

LF Examiner · 5430 Lynx Lane, #223 · Columbia, MD 21044 USA · Tel: 410-997-2780 · Fax: 410-997-2786 · orders@cinergetics.com

SHORTS

GSTA holds meeting in Valencia

About 62 members of the **Giant Screen Theater Association**® met in Valencia, Spain, for the organization's annual Mid-Winter meeting. The two-day gathering is a planning session for the fall conference open only to committee members. **L'Hemisferic**, the IMAX Dome theater in the Valencia's strikingly picturesque **City of the Arts and Sciences** complex, was host.

Participants viewed three new films – ***Kilimanjaro: To the Roof of Africa***, ***Horses: The Story of Equus***, and ***Lewis and Clark: Great Journey West***, as well as Valencia's signature film, ***A Passion for Life***, directed by **Kieth Merrill** for L'Hemisferic's opening in 1998. **Antonio Camarasa**, until recently the director of the theater (*see The Biz on page 5*), gave a talk on Hemisferic's successful group sales strategies.

In the All Members meeting, treasurer **Raylene Decatur** reported that the association was financially healthy and had received an insurance payment of US$116,000 to cover lower than expected turnout at last fall's conference.

Mike Day is chairman of the committee charged with implementing the recommendations of the Economic Impact Study the GSTA® commissioned last year (*see Shindler's Site, September 2001*). The group has selected six areas as top priorities, most involving collecting and disseminating vital industry data, and will work on them in smaller groups in coming months. Findings and further results will be presented at the fall conference.

George Moynihan reported that the education committee was planning a study on the value of the educational materials that accompany LF films, noting that in Europe, for instance, packages intended for North American schools are nearly worthless. A **National Science Foundation** grant may be sought for the purpose.

The various committees then met to work out the details of the fall conference, which will be held in Toronto, Sept. 30 – Oct. 4. The results of the survey taken at last year's meeting will shape many aspects of this year's. For example, it will be a day shorter. One of the major challenges facing planners this year will be the extraordinary number of New Films expected.

The meeting was scheduled later in the year than usual to coincide with Valencia's unique fire and fireworks festival, Las Fallas, which reached its climax three days after the conference. At least two dozen conferees stuck around to see the spectacular displays of aerial fireworks each night and the simultaneous burning of massive satirical sculptures throughout the city at midnight on the final night.

The 2003 Mid-Winter meeting will be held in Tampa, FL.

Valencia's Museum of Science (left) and Hemisferic, part of the City of Arts and Sciences, hosted the GSTA.

Maltin to give keynote at LFCA

Film critic **Leonard Maltin** will present the keynote address at the sixth annual conference of the **Large Format Cinema Association** in Los Angeles, May 15–18. The meeting will feature panel discussions, a technical session, and screenings of as many as 13 new LF films, including a special presentation of new LF films from Disney. LF pioneer **Colin Low** and the **National Film Board of Canada** will be presented with the association's Abel Gance Award, and director **David Douglas** will receive the **Kodak Vision Award**.

The May issue of *LF Examiner* will feature a preview of the conference and the full schedule, and the June issue will contain complete coverage.

LF journalist Randy Matin dies

Randy Matin, founder of **Pacific News Group** and a contributor to *LF Examiner*, died on March 13 in Fullerton, CA, of pancreatic cancer. He was 48.

With his trademark beard and shaved head, Matin was a fixture at many LF industry meetings, and was one of only a handful of journalists specializing in the LF business. His interview of ***Gold Fever*** director **David Lickley** appeared in the December 1999 issue of *MaxImage!*

Matin is survived by his parents, a brother, and a sister.

*(See **SHORTS** on page 11)*